Understanding ENGLISH GRAMMAR

Tenth Edition

Martha Kolln • Loretta Gray • Joseph Salvatore

Understanding English Grammar

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TENTH EDITION

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Preface

This book has a simple purpose: to describe the rules of English grammar in a systematic way so that they will be understandable and accessible to the speaker and writer and reader of English.

The sentence you just read opens the preface to the first edition of *Understanding English Grammar,* published in 1982. Today, over three decades later, that purpose still holds true. We know, of course, that a great many changes have taken place in our classrooms since that first edition (which Martha typed on her standard Royal typewriter, with a roll of correction tape close at hand)—changes that go beyond the electronics revolution of the computer age. The enterprise of linguistics has changed as well, as you'll read in Part I.

But the most important change in this tenth edition can be seen on the book's cover and title page: the names of two new coauthors, Loretta Gray and Joseph Salvatore, two splendid scholars who bring to these pages their special expertise in linguistics and creative writing, as well as long experience in teaching grammar and writing.

Teachers who are familiar with previous editions of *Understanding English Grammar* will find that the book's organization remains the same, beginning with an overview in Part I of English as a world language, language change, and various classroom issues associated with prescriptive grammar and correctness, along with an updated list of further readings. The chapters on sentence grammar continue the same organization as in previous editions:

Part II: The Grammar of Basic Sentences
Part III: Expanding the Sentence
Part IV: Words and Word Classes
Part V: Grammar for Writers

As always, we have looked at every discussion through the eyes of a novice reader, bearing in mind how the current generation of students uses communication tools for social purposes. To acknowledge their interests and at the same time encourage their study of Edited American English, we have provided opportunities for students to draw on their

communicative expertise in one area while exploring the communicative expectations of another, usually the classroom or the workplace.

In all of the chapters you will see new usage topics, new exercises, updated examples, and additions to the discussions for multilingual learners, as well as new suggestions for classroom activities. Each chapter ends, as before, with a list of key terms and a section of practice sentences. And at the back of the book your students will find answers to all of the exercises.

- Each chapter opens with a list that explains its purpose and goals. Together with the chapter-ending list of key terms, the students have a comprehensive guide for study and review.
- Chapter 2 introduces new terminology for our two major word categories: the *open* classes (formerly called form classes) and *closed* classes (formerly called structure classes), terms now used extensively in linguistic studies.
- Twelve new "Classroom Application" exercises have been added in Chapters 2, 4, 9, 11, 12, 13, and 16.
- Seven new "Usage Matters" discussions have been added in Chapters 3, 4, 6, 8, 9, and 10.
- Two new single-topic exercises have been added: one on contemporary culture (mix tapes vs. iTunes playlists); the other on New York City's High Line.
- There are many updated and revised discussions throughout the chapters on various punctuation and grammar conventions.
- Many of the exercise sentences have been updated to include the vocabulary of social media and new technology.

Supplementing the tenth edition, an *Instructor's Manual* includes analyses of the practice sentences, along with suggested answers for the discussion questions and other ideas for using the book.

The three of us are indeed grateful to be working together on this tenth edition. We extend our sincere thanks to Joseph Opiela, Pearson Vice President and Editor in Chief, who organized our schedule and shared his expertise.

Martha Kolln

Loretta Gray

Joseph Salvatore

PART

I

Introduction

The subject of English grammar differs markedly from every other subject in the curriculum—far different from history or math or biology or technical drawing. What makes it different? If you have grown up speaking English, *you* do. In fact, you're already an expert. You bring to the study of grammar a lifetime of "knowing" it—a lifetime of producing grammatical sentences.

This expertise is your "language competence." Unlike the competence you may have in other subjects, your grammar competence is innate. Although you weren't born with a vocabulary (it took a year or so before you began to perform), you were born with a language potential just waiting to be triggered. By the age of two you were putting words together into sentences, following your own system of rules: "Cookie all gone"; "Go bye-bye." Before long, your sentences began to resemble those of adults. Over the years, your innate sense of the English language continues to expand. As you learn new words, you learn (not necessarily through studying) how those words are used in sentences.

At this point you may be wondering why you're here—in this class, reading this textbook—if you're already an expert. The answer to that question is important: You're here to learn in a conscious way the grammar that you use, expertly but subconsciously, every day. You'll learn to think about language and to talk about it, to understand and sharpen your own reading and writing skills, and, if your plans for the future include teaching, to help others understand and sharpen theirs.

For those of you whose mother tongue is a language other than English, you will have the opportunity to compare the underlying structure of your first language as you add the vocabulary and structure of English grammar to your language awareness.

This chapter of Part I begins by recognizing English as a world language. We then take up the ways in which it has been studied through the years, along with the issues of correctness and standards and language change. In all of these discussions, a key word is *awareness*. The goal of *Understanding English Grammar* is to help you become consciously aware of your innate language competence.

CHAPTER
1

The Study of Grammar: An Overview

ENGLISH: A WORLD LANGUAGE

All over the world every day, there are people, young and old, doing what you're doing now: studying English. Some are college students in China and Korea and Tunisia preparing for the proficiency test required for admission to graduate school in the United States. Some are businesspeople in Germany and Poland learning to communicate with their European Union colleagues. Others are adults here in the United States studying for the written test that leads to citizenship. And in the 60 or more countries where English is either the primary language or an official second language, great numbers of students are in elementary and secondary classrooms like those you inhabited during your K–12 years.

As David Crystal, author of *Evolving English,* makes clear, English is indeed a world language; it is also a language that changes to accommodate new voices:

> Today English is spoken or written, with varying levels of fluency, by a third of the world's population—an unprecedented achievement for a language. How has this come about? And what happens to a language when it is so widely used? Certainly there is no single "story" of English (nor of any language)—rather, a series of related tales, all simultaneously developing and interacting. Spoken and written English remain clearly distinct, accommodating diverse styles and the powerful contrast between formal and informal expression. Regional dialects of English have evolved to reflect the language's geographic spread—first around a country and eventually around the world. And there are several other ways of dividing up English to display its multi-faceted character. The language has proved remarkably flexible

and resilient, and it continues to adapt today as it is adopted on a global scale.[1]

The stories of English that Crystal mentions—all of them—highlight diversity. There is no one "correct" or "proper" version of the English language: There are many. A variety that is currently drawing much attention is called *English as a Lingua Franca* (ELF), which Barbara Seidlhofer defines as "any use of English among speakers of different first languages for whom English is the communicative medium of choice, and often the only option."[2]

Even the version we call American English has a wide variety of **dialects**.[3] Different parts of the country, different levels of education, different ethnic backgrounds, different settlement histories—these factors produce differences in language communities. Linguists today emphasize that every variety of English is equally grammatical—equally systematic, complex, logical, and expressive. We could cite many examples (and so could you!) of language structures that vary from one region of the country to another. There's a word for this phenomenon: **regionalisms**. For instance, in central and western Pennsylvania you will hear "The car needs washed," whereas in eastern Pennsylvania (and most other parts of the country) dirty cars "need washing" or "need to be washed." Clearly, there is no one exact rule for the form that follows the verb *need* in this context.

Another example is the well-known *you all* or *y'all* of Southern dialects; in both Midwestern and Appalachian regions you will hear *you'uns* or *y'uns*; in parts of Philadelphia you will hear *youse*. These are all methods of pluralizing the pronoun *you*. It's probably accurate to say that the majority of speech communities in this country have no separate form for *you* when it's plural. But obviously, some do. And although they may not appear in grammar textbooks, these plurals are part of the grammar of many regions.

It will be useful, before looking further at various grammatical issues, to consider more carefully the meaning of *grammar*.

THREE DEFINITIONS OF *GRAMMAR*

Grammar is certainly a common word. You've been hearing it for most of your life, at least during most of your school life. However, there are many

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1. Crystal, *Evolving English: One Language, Many Voices,* p. 8. [See the reference list at the end of the chapter.]

2. Seidlhofer, *Understanding English as a Lingua Franca,* p. 7.

3. Words in boldface type are defined in the Glossary of Grammatical Terms.

different meanings, or different nuances of meaning, in connection with *grammar*. The three we will discuss here are fairly broad definitions that will provide a framework for thinking about the various language issues you will be studying in these chapters:

Grammar 1: The system of rules in our heads. As you learned in the Introduction, you bring to the study of grammar a lifetime of "knowing" how to produce sentences. This subconscious set of interconnected rules is your "language competence." It's important to recognize that these internalized rules vary from one language community to another, as we noted with regard to the plural forms of *you*.

Grammar 2: The formal description of the rules. This definition refers to the formal description of language, the subject matter of books like this one, which identify in an objective way the form and structure, the **syntax**, of sentences. This is the definition that applies when you say, "I'm studying grammar this semester."

Grammar 3: The conventions of common usage, sometimes called **linguistic etiquette**. This definition could be called the do's and don't's of usage, rather than grammar. For example, using certain words may be thought of as bad manners in particular contexts. This definition also applies when people use terms like "poor grammar" or "good grammar."

TRADITIONAL SCHOOL GRAMMAR

In many grammar books and grammar classes, past and present, lessons tend to focus on parts of speech, their definitions, rules for combining them into phrases and clauses, and sentence exercises demonstrating grammatical errors to avoid. This model, based on Latin's eight parts of speech, goes as far back as the Middle Ages, when Latin was the language of culture and enlightenment, of literature and religion—when Latin was considered the ideal language. English vernacular, the language that people actually spoke, was considered inferior, almost primitive by comparison. So it was only natural that when scholars began to write grammars of English in the seventeenth and eighteenth centuries, they looked to Latin for their model.

In 1762, Robert Lowth, a professor of poetry at Oxford and the bishop of London, published *A Short Introduction to English Grammar, with Critical Notes*—a book that greatly influenced the way grammar would be taught in England and the United States for years to come. In the opening lines of his preface, Lowth both praises the expressivity of the English language and complains about the lack of adherence to what he considers standard usage:

> The English Language hath been much cultivated during the last two hundred years. It hath been considerably polished and refined; its bounds have been greatly enlarged; its energy, variety, richness,

> and elegance have been abundantly proved, by numberless trials, in verse and in prose, upon all subjects, and in every kind of style: but, whatever other improvements it may have received, it hath made no advance in Grammatical accuracy.[4]

Lowth, of course, sets down grammar rules in the pages that follow, providing not only examples but also common mistakes. Today we refer to the type of grammar that Lowth championed as **prescriptive grammar**. Prescriptive grammar rules are not the rules you have internalized, ascribable in great part to your everyday exposure to language. Rather, prescriptive rules have been established by an authority (often self-proclaimed). They are the rules that usually have to be consciously learned. Unfortunately, some prescriptive rules are not based on a deep understanding of the myriad uses of the English language, especially those rules that begin with the word *never*. Rules such as "Never begin a sentence with the word *because*" are actually fallacious. Because we would like you to understand the problems associated with prescriptive grammar, we have included throughout this book sections called "Usage Matters," which will often give you the opportunity to explore issues still under debate.

Much of what we call traditional grammar—sometimes called "school grammar"—is the direct descendant of those early Latin-based books. Its purpose is to teach literacy, the skills of reading and writing. And many language arts textbooks today continue to be based on Latin's eight parts of speech.

A more modern approach to language education, however, is guided by the work of linguists, who look at the way the language is actually used. Rather than *pre*scribing how language should be used, **descriptive grammar** *de*scribes the way people speak in everyday situations. Such a description recognizes a wide variety of grammatical forms. The standard of formal written English is, of course, one of them.

STUDYING GRAMMAR TODAY

The twentieth and twenty-first centuries have witnessed important developments in linguistics, the scientific study of language. An important departure from traditional school grammar has been the emphasis on objectivity in describing a language (not just English), together with a rejection of prescriptivism.

Since the 1920s a great deal of linguistic research has been carried out by anthropologists studying Native American languages, many of which are in danger of being lost. It is not unusual for a few elders to be the only

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[4.] Lowth, *A Short Introduction to English Grammar, with Critical Notes,* p. iii.

remaining speakers of a tribe's language. When they die, the language dies with them.

To understand the structure underlying languages unknown to them, researchers do not assume that the language they are studying is related either to Latin or to the Germanic roots of English. Nor do they assume that word classes like adjective, pronoun, and preposition resemble those in English. To be objective in their description, they have to start from scratch in their thinking about word categories and sentence structure.

Not only has the approach to the study of language changed, methods for teaching and learning it have changed as well. In the past, a student could expect to memorize terms and concepts, do exercises related to those terms and concepts, and locate and correct errors in faulty sentences. As we mentioned earlier, we now know that recognizing diversity is key to understanding any language—diversity in speakers and diversity in the purposes for communicating. So today's students will encounter a range of activities. Though memorization, repetition, and error correction may still play a role, students may also be asked to compare features of a dialect or language with those of their own dialect or language, conduct research online to determine how a word or a sequence of words is currently used within a specific community, and state the grammatical differences between a text message and a formal essay.

In many grammar classes, learning about the structure of the language is also connected to learning how to write. Students are no longer required to make the connection between grammar and writing on their own (that is, learning grammar in one class and learning to write in another). Instead, together with their teacher and other classmates, they study the grammatical choices writers make and the effects of these choices. They may also learn grammar concepts connected to a specific reading or writing assignment or describe the way applying a grammar principle improves an essay they are revising.

In the last paragraph of the introduction, we stressed a word that deserves to be stressed again: *awareness.* In writing this book, we hope to enhance your awareness—help you notice features of English you probably take for granted. To be a successful student of grammar, you should try to cultivate awareness outside the classroom by keeping your eyes and ears open. Look and listen for snippets of language that strike you as interesting and bring them to class to discuss. For example, something older relatives say may differ from the way you say it. If they are from another country, you can examine the difference between two languages. If they were born in the United States, you can talk about the way language has changed over time.

Another word that merits emphasis is *practice*. Though this word may evoke yawns from some students, practice does not have to be boring.

You likely spend a great deal of time online already. Many Internet resources are related to the study of grammar—just a few clicks away are specialized dictionaries (some even devoted to slang), games and exercises that provide you with instant feedback, and tools such as the Corpus of Contemporary American English and the Google Ngram Viewer, which allow you to search for words and groups of words and note how they are currently used and how they have changed over time. Don't be afraid to have fun!

LANGUAGE VARIETY AND THE ISSUE OF CORRECTNESS

Because we have mentioned the diversity of the English language and some problems with prescriptive grammar, you may be asking yourself, "How do I judge what is correct?"

We all have a wide range of language choices available to us. The words we choose and the way in which we say them are determined by the occasion—by our listeners, purpose, and topic. The way we speak with friends, where we use the current slang and jargon of the group, is not the same as our conversation at a formal banquet or reception. "Is it correct?" is probably the wrong question to ask about a particular word or phrase. A more accurate question would be "Is it correct for this situation?" or "Is it appropriate?"

As you can tell, we are asking you to make a distinction between Grammar 2 (an objective, situation-specific description of language) and Grammar 3 (general linguistic etiquette). Although the view that there is only one proper way to speak and write is deeply engrained in our society, even dictionary editors recognize variation in the use of English. When asked how he and his staff decide what to include in *The American Heritage Dictionary,* the executive editor, Joseph P. Pickett, stated, "We pay attention to the way people use language."[5] To capture the variation in language, this dictionary includes "Usage Notes" at the end of select entries. These are brief summaries of surveys on usage issues, completed by the dictionary's Usage Panel—a group of roughly 200 accomplished writers from a variety of fields, including one justice from the Supreme Court (Antonin Scalia). Usage notes are designed to offer guidance, rather than prescribe hard and fast rules.

In thinking about the issue of correctness, you might also find it helpful to consider the difference between Grammar 1 (the internal rules of grammar) and Grammar 3. For example, you may have assumed that

[5.] Quoted in Pinker, "Usage in *The American Heritage Dictionary,*" p. xvi.

pronouncements about *ain't* have something to do with incorrect or **ungrammatical** English—but they don't. The word itself, the contraction of *am not*, is produced by an internal rule, the same rule that gives us *aren't* and *isn't*. Any negative bias you may have against *ain't* is strictly a matter of linguistic etiquette. And, as you can hear for yourself, many speakers of English harbor no such bias.

Written texts from the seventeenth and eighteenth centuries show that *ain't* was once a part of conversational English of educated people in England and the United States. It was sometime during the nineteenth century that the word became stigmatized for public speech and marked a speaker as uneducated or ignorant. It's still possible to hear *ain't* in public speech, but only as an attention-getter:

> If it ain't broke, don't fix it.
>
> You ain't seen nothin' yet.

And of course it occurs in written dialogue and in written and spoken humor. But despite the fact that the grammar rules of millions of people produce *ain't* as part of their native language, for many others it carries a stigma.

Investigating Language 1.1

The stigma attached to *ain't* has left a void in our language: We now have no first-person equivalent of the negative questions *Isn't it?* and *Aren't they?* You will discover how we have filled the void when you add the appropriate tag-questions to three sentences. The tag-question is a common way of turning a statement into a question. Two examples will illustrate the structure:

> She is running for office, *isn't she*?
>
> He is the incumbent, *isn't he*?

Now write the tag for these three sentences:

1. The weather is nice today, _____?
2. You are late, _____?
3. I am late, _____?

You'll notice that you can turn the first two tag-questions into statements by reversing them. Here are the examples:

> *She isn't.*
>
> *He isn't.*

continued

Now reverse the three that you wrote:

1. _____.
2. _____.
3. _____.

In trying to reverse the third tag, you have probably discovered the problem that the banishment of *ain't* has produced. It has left us with something that sounds like an ungrammatical structure. Given the linguists' definition of *ungrammatical*, something that a native speaker wouldn't say, would you call *Aren't I?* ungrammatical? Explain.

In summary, then, our attitude toward *ain't* is an issue about status, not grammar. We don't hear *ain't*, nor do we hear regionalisms like *I might could go* and *the car needs washed*, in formal speeches because they are not part of what we call "standard English."

Modern linguists may find the word *standard* objectionable when applied to a particular dialect, given that every dialect is standard within its own speech community. Here, however, we are using *standard* as the label for the majority dialect—or, perhaps more accurately, the public dialect—the one that is used in newscasts, in formal business transactions, in courtrooms, in all sorts of public discourse. If the network newscasters and the president of the United States and your teachers began to use *ain't* on a regular basis, it too would be considered standard.

Edited American English is the version of our language that has come to be the standard for written public discourse—for newspapers, books, and most of the writing you do in school and on the job. It is the version of our language that this book describes, the written version of the status dialect as it has evolved through the centuries and continues to evolve.

LANGUAGE CHANGE

Closely related to the issue of correctness and standards is the topic of **language change**. Change is inevitable in a living organism like language. The change is obvious, of course, when we compare the English of Shakespeare or the King James Bible to our modern version. But we certainly don't have to go back that far to see differences. The following passages are from two different translations of *Pinocchio*, the Italian children's book written in the 1880s by Carlo Collodi. The two versions were published over 80 years apart. You'll have no trouble distinguishing the translation of 1925 from the one published in 2011:

1a. Fancy the happiness of Pinocchio on finding himself free!

1b. You can imagine Pinocchio's joy when he felt himself free.

2a. Gallop on, gallop on, my pretty steed.
2b. Gallop, gallop, my little horse.

3a. But whom shall I ask?
3b. But who can I ask?

4a. Woe betide the lazy fellow.
4b. Woe to those who lead slothful lives.

5a. Without adding another word, the marionette bade the good Fairy good-by.
5b. Without saying more, the puppet took leave of his good Fairy.

In both cases the translators are writing the English version of 1880 Italian, so the language is not necessarily conversational 1925 or 2011 English. In spite of that constraint, we can recognize—as you've probably figured out—that the first item in each pair is the 1925 translation. Those sentences include words that we simply don't have occasion to use anymore, words that would sound out of place today in a conversation, or even in a fairy tale: *fancy, betide, bade*. The language of 1925 is simply not our language. In truth, the language of 2011 is not our language either. We can see and hear change happening all around us, especially if we consider the new words required for such fields as medicine, space science, and e-commerce.

Investigating Language 1.2

The difference between the two translations in the first pair of *Pinocchio* sentences is connected to the word *fancy*, a word that is still common today. Why did the 2011 translator use *imagine* instead? What has happened to *fancy* in the intervening decades?

The third pair involves a difference in grammar rather than vocabulary, the change from *whom* to *who*. What do you suppose today's language critics would have to say about the 2011 translation?

Finally, provide examples to demonstrate the accuracy of the assertion that the language of 2011 is not our language.

LANGUAGE IN THE CLASSROOM

How about the classroom? Should teachers call attention to the dialect differences in their students' speech? Should teachers "correct" them? These are questions that the National Council of Teachers of English (NCTE) has addressed in a document called "Students' Right to Their Own Language." The NCTE has taken the position that teachers should respect the dialects

of their students. But teachers also have an obligation to teach students to read and write standard English, the language of public discourse and of the workplace that those students are preparing to join. There are ways of doing so without making students feel that the language spoken in their home and produced by their own internal grammar rules is somehow inferior. Certainly one way is to study language differences in an objective, nonjudgmental way, noting individual and regional and ethnic differences. Teachers who use the technique called **code-switching** have had notable success in helping students not only to acquire standard English as a second dialect but also to understand in a conscious way the underlying rules of their home language. (For information on code-switching, see the book by Wheeler and Swords in the list for further reading that follows this chapter.) In 2011, NCTE also passed a resolution that encourages teachers to provide opportunities for their students to use their home (primary) language or dialect in the classroom.

NCTE also recommends the integration of language awareness into classroom instruction and teacher preparation programs. Language awareness includes examining how language varies in a range of social and cultural settings; how people's attitudes toward language vary across cultures, classes, genders, and generations; how oral and written language affects listeners and readers; how "correctness" in language reflects social, political, and economic values; and how first and second languages are acquired. Language awareness also includes the teaching of grammar from a descriptive, rather than a prescriptive, perspective.

CHAPTER 1 Key Terms

Code-switching
Descriptive grammar
Dialect
Edited American English
Language change
Linguistic etiquette
Nonstandard dialect
Prescriptive grammar
Regionalisms
Syntax
Ungrammatical

For Further Reading on Topics in This Chapter

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PART

II

The Grammar of Basic Sentences

You might have been surprised to read in the introduction to Part I that you're already an expert in grammar—and have been since before you started school. Indeed, you're such an expert that you can generate completely original sentences with your internal grammar rules, sentences that have never before been spoken or written. Here's one to get you started; you can be quite sure that it is original:

> At this very moment, I, [insert your name], am reading the first page of Part II of the tenth edition of *Understanding English Grammar*.

Perhaps even more surprising is the fact that the number of such sentences you can produce is infinite.

When you study the grammar of your native language, then, you are studying a subject you already "know"; so rather than learning grammar, you will be learning "about" grammar. If you're not a native speaker, you will probably be learning both grammar and "about" grammar; the mix will depend on your own experience. It's important that you understand what you are bringing to this course: Even though you may have forgotten all those "parts of speech" labels and definitions you once consciously learned, your unconscious, or subconscious, knowledge can help you in your study of grammar.

We will begin the study of grammar by examining words and phrases in Chapter 2. Then in Chapter 3 we take up basic sentence patterns, the underlying framework of sentences. A conscious knowledge of the basic patterns provides a foundation for the expansions and variations that you'll be learning later. In Chapter 4 we examine the expanded verb, the system of auxiliaries that makes our verbs so versatile. In Chapter 5 we look at ways to change sentence focus for a variety of purposes.

CHAPTER 2

Words and Phrases

CHAPTER PREVIEW

The purpose of this chapter is to review words and phrases. It will also introduce you to some of the language for discussing language—that is, the terms you will need for thinking about sentence structure. Pay attention to the items in boldface; they constitute your grammar vocabulary and are defined in the Glossary at the back of the book.

This review will lay the groundwork for the study of the sentence patterns and their expansions in the chapters that follow. By the end of this chapter, you will be able to

- Distinguish between the *open classes* and the *closed classes* of words
- Identify examples of the four form classes: *nouns*, *verbs*, *adjectives*, and *adverbs*
- Identify *determiners* and *headwords* as basic components of noun phrases
- Recognize the *subject–predicate relationship* as the core structure in all sentences
- Identify the structure and use of *prepositional phrases*
- Use your subconscious knowledge of grammar to help analyze and understand words and phrases

THE OPEN CLASSES

The four word classes that we call **open classes**—**nouns**, **verbs**, **adjectives,** and **adverbs**—are our largest classes, constantly admitting new members (hence the label *open*), so let's begin with them. If you were asked to look

around your classroom and make a list of what you see, the words in your list would undoubtedly be the names of things and people: *books, desks, computers, shelves, a clock, sneakers, tattoos, sweatshirts, Maria, Ella, Ibrahim, Hector, Professor Watts*. Those words—those names of things and people—are nouns. (As you may know, *noun* is the Latin word for "name.") And if you were assigned to describe what your teacher and classmates are doing at the moment—*sitting, talking, dozing, texting, reading*—you'd have a list of verbs.

We can think of those two sets—nouns and verbs—along with adjectives and adverbs (which we'll discuss later in this chapter) as the content words of the language. And their numbers make them special: These four classes constitute over 99 percent of our vocabulary, which is why we refer to them as "open." They are also different from the closed classes (which we'll also discuss in this chapter) in that they can be identified by their forms. Each of them has, or can have, particular endings, or **suffixes**, which identify them. And that is the reason some textbooks refer to them as "form classes."

NOUNS AND VERBS

Here are two simple sentences to consider in terms of form, each consisting of a noun and a verb:

Cats fight.
Maria laughed.

You may be familiar with the traditional definition of *noun*—"a word that names a person, place, or thing (such as an object or a concept like happiness or peace)"; that definition is based on the word's meaning. The traditional definition of *verb* as an "action word" is also based on meaning. In our two simple sentences those definitions certainly work. But notice also the changes in the word's form: in the first sentence, the **plural** suffix on the noun *cat;* in the second, the **past-tense** suffix on the verb *laugh*.

The plural is one of two noun endings that we call **inflections**; the other is the **possessive case** ending, the apostrophe-plus-s (*the cat's paw*)—or, in the case of most plural nouns, just the apostrophe after the plural marker (*several cats' paws*).

When the dictionary identifies a word as a verb, it lists three forms: the **base form** (*laugh*), the **past tense** (*laughed*), and the **past participle** (*laughed*). These three forms are traditionally referred to as the verb's "three principal parts." The base form is also known as the infinitive; it is often written with *to (to laugh).* All verbs have these forms, along with two more—the *-s* form (*laughs*), and the *-ing* form (*laughing*). We will take these up in Chapter 4, where we study verbs in detail.

But for now, let's revise the traditional definitions by basing them not on the meaning of the words but rather on their forms:

A noun is a word that can be made plural and/or possessive (cats/cat's).

A verb is a word that can show tense, such as present and past (laughs/laughed).

THE NOUN PHRASE

The term **noun phrase** may be new to you, although you're probably familiar with the word **phrase,** which traditionally refers to any group of words that functions as a unit within the sentence. But sometimes a single word will function as a unit by itself, as in our two earlier examples, where *cats* and *Maria* function as subjects in their sentences. For this reason, we are going to alter that traditional definition of *phrase* to include single words:

A phrase is a single word or group of words that functions as a unit within the sentence.

A phrase will always have a head, or **headword**; and as you might expect, the headword of the noun phrase is a noun. Most noun phrases (often referred to as NPs) also include a noun signaler, or marker, called a **determiner** (one of the closed classes we will discuss in more detail later). Here are three NPs you have seen in this chapter, with their headwords underlined and their determiners italicized.

a clock
a single word
the traditional definition

As two of the examples illustrate, the headword (the noun) may also be preceded by an **adjective**—a word that modifies a noun—that is, provides more information about the noun. Notice how *definition,* without an adjective, is a generic reference, whereas *traditional definition* is more specific.

As you may have observed in the three examples, the opening determiners are the **articles** *a* and *the*. Though they are our most common determiners, there are others as well. In the examples that follow, you'll see a **possessive noun**, a **possessive determiner**, and two **demonstrative determiners**.

Maria's boyfriend
our apartment
this old house
these expensive sneakers

Because noun phrases can be single words, as we saw in our earlier examples (*Cats fight*, *Maria laughed*), it follows that not all noun phrases will have determiners. **Proper nouns,** such as the names of people and places (*Maria*) and certain plural nouns (*cats*), are among the most common that appear without a noun signaler.

In spite of these exceptions, however, many noun phrases do begin with determiners. Likewise, it's important to recognize that whenever you encounter a determiner *you can be sure you are at the beginning of a noun phrase*. In other words, whenever you see determiners—such as articles (*a*, *an*, *the*) and certain other words, such as possessive nouns (*Maria's, Dr. Day's*) and possessive determiners (*my, your, his, her, its, our, their*), demonstrative determiners (*this, that, these, those*), and numbers—you can be sure that a noun headword is on the way.

We can now identify three defining characteristics of nouns:

A noun is a word that can be made plural and/or possessive; it occupies the headword position in the noun phrase; it is often signaled by a determiner.

In the study of syntax—the arrangement of grammatical units in a sentence—which you are now undertaking, you can't help but notice the prevalence of noun phrases and their signalers, the determiners.

Exercise 1

The following six sentences include sixteen noun phrases. Your job is to identify only their determiners and headwords.
Note: Answers to the exercises are provided on page 356.

1. The students rested after their long trip.
2. Our new neighbors across the hall became our best friends.
3. Mickey's roommate studies in the library on the weekends.
4. A huge crowd lined the streets for the big parade.
5. My vegetarian lasagna recipe feeds an enormous crowd.
6. Jessica made her tired teammates some cookies.

THE VERB PHRASE

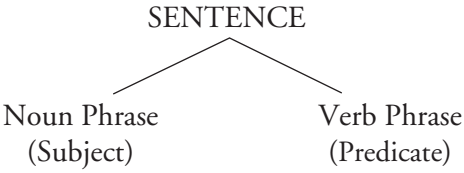
As you would expect, the headword of a **verb phrase**, or VP, is the verb; the other components, if any, will depend in part on what kind of verb it is: **transitive** (*The cat fought the raccoon*) or **intransitive** (*Cats fight*). In most sentences, the VP will include **adverbials** (*Cats fight fiercely; Cats fight in*

the alley). In Chapter 3 you will be studying verb phrases in detail because it is the variations in the VPs, the sentence **predicates**, that differentiate the sentence patterns.

As we saw with the noun phrase, it is also possible for a verb phrase to be complete with only the headword. Our two earlier examples—*Cats fight*; *Maria laughed*—illustrate instances of single-word noun phrases, which are fairly common in most written work, as well as single-word verb phrases, which are not common at all. In fact, single-word verb phrases as predicates are very rare. So far in this chapter, none of the verb phrases we have used comes close to the brevity of those two sample sentences.

NP + VP = S

This formula—NP + VP = S—is another way of saying "Subject plus Predicate equals Sentence." Our formula with the labels NP and VP simply emphasizes the form of those two sentence parts. The following diagram includes both labels, and their grammatical form and syntactic function:



Using what you have learned so far about noun phrases and verb phrases—as well as your intuition—you should have no trouble recognizing the two parts of the following sentences. You'll notice right away that the first word of the subject noun phrase in all of the sentences is a determiner.

Our soccer coach explained a difficult play.
The assistant trainer helped with practice.
The team was exhausted at the end of practice.
The members of the team practiced late into the evening.
The parents of the players are concerned.
This upcoming game is important.

As a quick review of noun phrases, identify the headwords of the subject noun phrases in the six sentences just listed:

_____ _____ _____
_____ _____ _____

Given your understanding of noun phrases, you probably had no difficulty identifying those headwords: *coach*, *trainer*, *team*, *members*, *parents*, *game*. In the exercise that follows, you are instructed to identify the two parts of those six sentences to determine where the subject noun phrase ends. This time you'll be using your subconscious knowledge of pronouns.

Exercise 2

You have at your disposal a wonderful tool for figuring out the line between the subject and the predicate: Simply substitute a **personal pronoun** (*I*, *you*, *he*, *she*, *it*, *they*) for the subject. You saw these example sentences in Exercise 1:

Examples:

My vegetarian lasagna recipe feeds an enormous crowd.
It feeds an enormous crowd.
Our new neighbors across the hall became our best friends.
They became our best friends.

Now underline the subject; then substitute a pronoun for the subject of these sentences you read in the previous discussion:

1. Our soccer coach explained a difficult play.
   _____
2. The assistant trainer helped with practice.
   _____
3. The team was exhausted at the end of practice.
   _____
4. The members of the team practiced late into the evening.
   _____
5. The parents of the players are concerned.
   _____
6. This upcoming game is important.
   _____

As your answers no doubt show, the personal pronoun stands in for the entire noun phrase, not just the noun headword. Making that substitution, which you do automatically in speech, can help you recognize not only the subject–predicate boundary but the boundaries of noun phrases throughout the sentence.

Recognition of this subject–predicate relationship, the common element in all of our sentences, is the first step in the study of sentence structure. Equally important for the classification of sentences into sentence patterns is the concept of the verb as the central, pivotal slot in the sentence. We will look briefly at the other two open classes, adjectives and adverbs, which, like nouns and verbs, can often be identified by their forms. We will then describe the prepositional phrase, perhaps our most common modifier, one that adds information to both the noun phrase and the verb phrase.

ADJECTIVES AND ADVERBS

The other two form classes, **adjectives** and **adverbs**, like nouns and verbs, can usually be recognized by their form and/or by their position in the sentence.

The inflectional endings that identify adjectives and some adverbs are *-er* and *-est*, known as the **comparative** and **superlative** degrees:

Adjective	*Adverb*
big	soon
bigger	sooner
biggest	soonest

When the word has two or more syllables, the comparative and superlative markers are generally *more* and *most* rather than the suffixes:

beautiful	quickly
more beautiful	more quickly
most beautiful	most quickly

Another test of whether a word is an adjective or adverb, as opposed to a noun or verb, is its ability to pattern with a **qualifier**, such as *very:*

very beautiful	very quickly

You'll notice that applying these tests based on changes to form (the degree endings and *very*) can help you differentiate adjectives and adverbs from the other two open classes, but they do not help you distinguish the two word classes from each other.

There is one special clue about word form that we use to help us identify adverbs: the *-ly* ending. However, this is not an inflectional suffix like *-er* or *-est*. When we add one of these to an adjective—*happier*, *happiest*—the word remains an adjective (just as a noun with the plural inflection added

is still a noun). In contrast, the *-ly* ending that makes adverbs so visible is actually added to adjectives to turn them into adverbs:

Adjective				***Adverb***
quick	+	ly	=	quickly
pleasant	+	ly	=	pleasantly
happy	+	ly	=	happily

Rather than inflectional, we call the *-ly* ending a **derivational suffix**: It enables us to *derive* adverbs from adjectives. Incidentally, the *-ly* means "like": quickly = quick-like; happily = happy-like. And because we have so many adjectives that can morph into adverbs in this way—many thousands, in fact—we are not often mistaken when we assume that an *-ly* word is an adverb. (In Chapter 12 you will read about derivational suffixes for all four *open* classes.)

In addition to these "adverbs of manner," as the *-ly* adverbs are called, we have a selection of other adverbs that undergo no changes of form; among them are *then*, *now*, *here*, *there*, *everywhere*, *afterward*, *often*, *sometimes*, *seldom*, *always*. Often the best way to identify an adverb is by the kind of information it supplies to the sentence—information of time, place, manner, frequency, and the like; in other words, an adverb answers such questions as *where*, *when*, *why*, *how*, and *how often* (whereas adjectives answer questions such as *which one, what kind of,* or *what color*). Adverbs can also be identified on the basis of their position in the predicate and their movability.

As you read in the discussion of noun phrases, the slot between the determiner and the headword is where we find adjectives:

our <u>new</u> neighbors an <u>enormous</u> crowd

Adverbs, as their name suggests, modify verbs (adding information of time, place, reason, manner, purpose, and such), and will be part of the predicate:

Some residents spoke <u>passionately</u> for the town ordinance.
Mario <u>suddenly</u> hit the brakes.

However, unlike adjectives, one of the features of adverbs that makes them so versatile for writers and speakers is their movability: They can often be moved to a different place in the predicate—and they can even leave the predicate and open the sentence:

Mario hit the brakes <u>suddenly</u>.
<u>Suddenly</u> Mario hit the brakes.

Bear in mind, though, that some adverbs are more movable than others. We probably don't want to move *passionately* to the beginning of its sentence. And in making the decision to move the adverb, we also want to consider the context.

Investigating Language 2.1

Your job in this exercise is to experiment with the underlined adverbs to discover how movable they are. How many places in the sentence will they fit? Do you and your classmates agree?

1. I have finally finished my report.
2. Maria has now accumulated 60 credits toward her degree.
3. The soccer player moved quickly down the field.
4. The kindergartners giggled quietly in the corner.
5. My parents occasionally surprise me with a visit.
6. Our soccer coach will undoubtedly expect us to practice tomorrow.
7. I occasionally jog nowadays.
8. The wind often blows furiously in January.

PREPOSITIONAL PHRASES

Before going on to sentence patterns, let's take a quick look at the **prepositional phrase**, a two-part structure consisting of a **preposition** (another member of the closed classes) followed by the **object of the preposition**, which is usually a noun phrase. Prepositional phrases frequently function as modifiers, providing information about time, direction, or location (Cats fight *in the alley*). Prepositions are among the most common words in our language. Prepositional phrases show up throughout our sentences, sometimes as part of a noun phrase, modifying the noun, and sometimes as a modifier of the verb. Because prepositional phrases are so common, you might find it helpful to review the lists of prepositions in Chapter 13.

As a modifier in a noun phrase, a prepositional phrase nearly always follows the noun headword. Its purpose is to make clear the identity of the noun or simply to add a descriptive detail. Several of the noun phrases you saw in Exercise 1 include a prepositional phrase:

Our new neighbors across the hall became our best friends.

Here the *across* phrase is part of the subject, functioning like an adjective, so we call it an **adjectival** prepositional phrase; it tells "which neighbors" we're referring to. In a different sentence, that same prepositional phrase could function adverbially:

Our good friends live across the hall.

Here the purpose of the *across* phrase is to modify the verb, telling us "where" the friends live, so we refer to its function as **adverbial**. Here's another adverbial prepositional phrase from Exercise 1:

The students rested after their long trip.

Here the prepositional phrase tells "when"—another purpose of adverbials. And there's one more clue that this prepositional phrase is adverbial. It could be moved to the opening of the sentence:

After their long trip, the students rested.

Remember that the terms *adjective* and *adverb* name word classes: They name forms. When we add that *-al* or *-ial* suffix—*adjectival* and *adverbial*—they become the names of functions—the same functions that adjectives and adverbs normally perform. In other words, the terms *adjectival* and *adverbial* can apply to structures other than adjectives and adverbs—such as prepositional phrases, as we have just seen:

Modifiers of nouns are called adjectivals, ***no matter what their form.***
Modifiers of verbs are called adverbials, ***no matter what their form.***

Exercise 3

In the following sentences, some of which you have seen before, identify the function of each of the underlined prepositional phrases as either adjectival or adverbial:

1. A huge crowd of students lined the streets for the big parade.
2. Mickey's roommate studies in the library on the weekends.
3. Some residents of the community spoke passionately for the new traffic ordinance.
4. The parents of the soccer players are concerned.
5. In August my brother moved to Portland.
6. On sunny days we lounge on the lawn between classes.

Investigating Language 2.2

Make each list of words into a noun phrase and then use the phrase in a sentence. Compare your answers with your classmates'—the NPs should all be the same (with one exception); the sentences will vary.

1. table, the, small, wooden
2. my, sneakers, roommate's, new
3. cotton, white, t-shirts, the, other, all
4. gentle, a, on the head, tap
5. books, those, moldy, in the basement
6. the, with green eyes, girl

Did you discover the item with two possibilities?

THE CLOSED CLASSES

In addition to the open classes, so far in this chapter you have learned labels for three of our **closed classes** ("closed" because, unlike the four open classes, the closed classes seldom admit new members):

1. **Determiner**, a word that marks nouns. In the section headed "The Noun Phrase," you learned that the function of **articles** (*a, an, the*), **possessive nouns** and possessive determiners (*my, your, her, its,* etc.), **demonstrative determiners** (*this, that, these, those*) is to introduce noun phrases. In other words, when you see *the* or *my* or *this* or *some*, you can be very sure that a noun is coming.
2. **Qualifier**, a word that marks—qualifies or intensifies—adjectives and adverbs: *rather* slowly, *very* sure.
3. **Preposition**, a word, such as *to, of, for, by,* and so forth, that combines with a noun phrase to produce an adverbial or adjectival modifier.

In contrast to the large, open classes, the closed classes are small and, as their name suggests, not open to new members. As you read in the description of the open classes, those four classes constitute 99 percent of our language—and they keep getting new members. However, although the closed classes may be small, they are by far our most frequently used words. And we couldn't get along without them; they help us build our sentences and connect all those open content words.

In Chapter 3 you will be introduced to several other closed classes as you study the sentence patterns. You will find examples of all of them in Chapter 13.

CLASSROOM APPLICATIONS

Many words in English can serve as either nouns or verbs. Here are some examples:

I googled the name of the author. (verb)
I used Google to begin my research paper. (noun)

He offered to help us. (verb)
We accepted his offer. (noun)

She texted the address to us. (verb)
I just got her text. (noun)

1. Write a pair of short sentences for each of the following words, demonstrating that they can be either nouns or verbs:

   visit plant e-mail tweet audition

2. Take five minutes to use all five nouns in a single sentence.
3. Take five minutes to use four of the five words as nouns and one as a verb.
4. Now come up with five different words that could serve as either nouns or verbs and assign Classroom Application 1 to a fellow student. After that, the same student should then create a whole new list of five words and assign Classroom Application 1 to another student. Someone can keep a list of all the new words on the board.

CHAPTER 2

Key Terms

In this chapter you've been introduced to many basic terms that describe sentence grammar. This list may look formidable, but some of the terms were probably familiar already; those that are new will become more familiar as you continue the study of sentences.

Adjectival
Adjective
Adverb
Adverbial
Article
Base form
Closed classes
Comparative degree
Demonstrative determiner
Derivational suffix
Determiner
Headword
Inflection
Intransitive
Noun
Noun phrase
Open classes
Past participle
Past tense
Personal pronoun
Phrase
Plural
Possessive case
Possessive determiner
Possessive noun
Predicate
Preposition
Prepositional phrase
Present tense
Proper noun
Qualifier
Subject
Superlative degree
Transitive
Verb
Verb phrase

CHAPTER 3

Sentence Patterns

CHAPTER PREVIEW

This chapter will extend your study of sentence structure, which began in the previous chapter with its focus on the noun phrase and the verb phrase. Although a speaker can potentially produce an infinite number of sentences, the systematic structure of English sentences and the limited number of elements in these structures make this study possible.

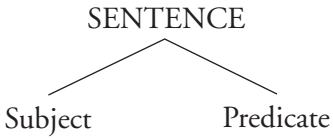
Ten **sentence patterns** account for the underlying skeletal structure of almost all the possible grammatical sentences. Your study of these basic patterns will give you a solid framework for understanding the expanded sentences in the chapters that follow.

By the end of this chapter, you will be able to

- Recognize four types of verbs: *be*, *linking*, *intransitive*, and *transitive*
- Identify and diagram the ten basic sentence patterns
- Distinguish among *subject complements*, *direct objects*, *indirect objects*, and *object complements*
- Identify the adverbs and prepositional phrases that fill out the ten patterns
- Understand and use *phrasal verbs* and simple *compound structures*
- Recognize four types of sentences: *declarative*, *interrogative*, *imperative*, and *exclamative*

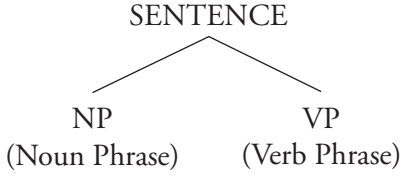
SUBJECTS AND PREDICATES

The first step in understanding the skeletal structure of the sentence patterns is to recognize the two parts they all have in common, the **subject** and the **predicate**:



The subject of the sentence, as its name suggests, is generally what the sentence is about—its topic. The predicate is what is said about the subject.

The terms *subject* and *predicate* refer to sentence functions, or roles. But we can also describe those sentence functions in terms of form:



In other words, the subject slot is generally filled by a noun phrase, the predicate slot by a verb phrase. In later chapters we will see sentences in which structures other than noun phrases fill the subject slot; however, the predicate slot is *always* filled by a verb phrase.

Recognizing this subject–predicate relationship, the common element in all of our sentences, is the first step in the study of sentence structure. Equally important for the classification of sentences into sentence patterns is the concept of the verb as the central, pivotal slot in the sentence. In the following list of the ten patterns, the subjects are identical (*The students*) to emphasize that the ten categories are determined by variations in the predicates, variations in the verb headword, and in the structures following the verb. So although we call these basic forms *sentence* patterns, a more accurate label might be *predicate* patterns.

We should note that this list of patterns is not the only way to organize the verb classes: Some descriptions include 15 or more patterns. However, rather than adding more patterns to our list, we account for the sentences that vary somewhat from the general pattern by considering them exceptions.

I.	The students	are upstairs.
II.	The students	are diligent.
III.	The students	are scholars.
IV.	The students	seem diligent.
V.	The students	became scholars.
VI.	The students	rested.
VII.	The students	organized a film festival.
VIII.	The students	gave the professor their homework.
IX.	The students	consider the course challenging.
X.	The students	consider the course a challenge.

DIAGRAMMING SENTENCES

To enhance your awareness of English grammar, we have included diagrams of the 10 basic sentence patterns. Diagrams can help make the familiar unfamiliar, or as one of our students says, "They de-automatize the language." Instead of seeing sentences packed into paragraphs, you will see them parsed—that is, divided into smaller parts, with the role of each part established. After you study a few examples, you will have the chance to diagram similar sentences. If you would like specific directions for diagramming, consult "Notes on the Diagrams," toward the end of this chapter.

Diagrams are helpful because they illustrate how like words form groups and how these groups join to create a sentence. Several diagramming systems are available. The system we have chosen dates back to the late nineteenth century. Developed by Alonzo Reed and Brainerd Kellogg in 1877, this system is called Reed-Kellogg diagramming (RK). Though other systems of diagramming are also useful, we have selected this one, owing to its long history and to its popular appeal. In 2006, Kitty Burns Florey drew national attention with her book *Sister Bernadette's Barking Dog: The Quirky History and Lost Art of Diagramming Sentences.* Although Florey refers to RK as a lost art, there are artists today whose art incorporates diagrams as a device that adds meaning, similar to other literary devices such as the use of meter, stanzas, and rhyming couplets.

Recent examples include the short story "Toward a Grammar of Guilt," by Alexandra Chasin, and the poem "It Is Pretty to Think," by Mary Szybist, in her collection *Incardine,* which won the 2013 National Book Award for Poetry. For more information on RK, please consult the Appendix.

THE SENTENCE SLOTS

One way to think about a sentence is to picture it as a series of positions, or slots. In the following chart, where all the slots are labeled, you'll see that the first one in every pattern is the subject, and the second—the first position in the predicate—is the **main verb,** also called the **predicating verb**.

Because the variations among the sentence patterns are in the predicates, we group the ten patterns according to their verb types: the ***be* patterns**, the **linking verb** patterns, the **intransitive verb** pattern, and the **transitive verb** patterns. You'll notice that the number of slots in the predicate varies: Six of the patterns have two, but Pattern VI has only one slot, and three of the transitive patterns, VIII to X, each have three. The label in parentheses names the function (the role) that the slot performs in the sentence.

The subscript numbers you see in some of the patterns in the chart that follows show the relationship between noun phrases: Identical numbers—such as those in Patterns III and V, where both numbers are 1—mean that the two noun phrases have the same referent; different numbers—such as those in Pattern VII, where the numbers are 1 and 2—denote different referents. **Referent** means the thing (or person, event, concept, and so on) that the noun or noun phrase stands for.

This list of patterns, with each position labeled according to its form and its role in the sentence, may look formidable at the moment. But don't worry—and don't try to memorize all this detail. It will fall into place as you come to understand the separate patterns.

The* Be *Patterns

I	**NP**	***be***	**ADV/TP**
	(subject)	**(predicating verb)**	**(adverbial of time or place)**
	The students	*are*	*upstairs*
II	**NP**	***be***	**ADJ**
	(subj)	**(pred vb)**	**(subject complement)**
	The students	*are*	*diligent*
III	**NP_1**	***be***	**NP_1**
	(subj)	**(pred vb)**	**(subj comp)**
	The students	*are*	*scholars*

The Linking Verb Patterns

IV	**NP**	**linking verb**	**ADJ**	
	(subj)	**(pred vb)**	**(subj comp)**	
	The students	*seem*	*diligent*	
V	**NP_1**	**lnk verb**	**NP_1**	
	(subj)	**(pred vb)**	**(subj comp)**	
	The students	*became*	*scholars*	

The Intransitive Verb Pattern

VI	**NP**	**intransitive verb**		
	(subj)	**(pred vb)**		
	The students	*rested*		

The Transitive Verb Patterns

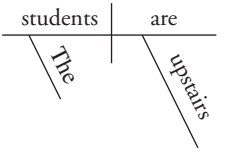
VII	**NP_1**	**transitive verb**	**NP_2**	
	(subj)	**(pred vb)**	**(direct object)**	
	The students	*organized*	*a film festival*	
VIII	**NP_1**	**trans verb**	**NP_2**	**NP_3**
	(subj)	**(pred vb)**	**(indirect object)**	**(dir obj)**
	The students	*gave*	*the professor*	*their homework*
IX	**NP_1**	**trans verb**	**NP_2**	**ADJ**
	(subj)	**(pred vb)**	**(dir obj)**	**(obj comp)**
	The students	*consider*	*the course*	*challenging*
X	**NP_1**	**trans verb**	**NP_2**	**NP_2**
	(subj)	**(pred vb)**	**(dir obj)**	**(obj comp)**
	The students	*consider*	*the course*	*a challenge*

THE *BE* PATTERNS

The first three formulas state that when a form of *be* serves as the main, or predicating, verb, an adverbial of time or place (Pattern I), an adjectival (Pattern II), or a noun phrase (Pattern III) will follow it. The one exception to this rule—and, by the way, we can think of the sentence patterns as descriptions of the rules that our internal computer is programmed to follow—is a statement simply affirming existence, such as "I am." Aside from this exception, Patterns I through III describe all the sentences in which a form of *be* is the main verb. (Other one-word forms of *be* are *am*, *is*, *are*, *was*, *were;*

the expanded forms, described in Chapter 4, include *have been*, *was being*, *might be*, and *will be*.)

Pattern I: NP *be* ADV/TP



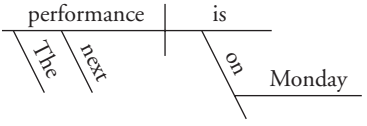
The students are upstairs.
No one was there.
The last performance was yesterday.

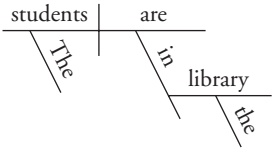
The ADV in the formula stands for adverbial, a modifier of the verb. The ADV that follows *be* is, with certain exceptions, limited to when and where information, so in the formula for Pattern I we identify the slot as ADV/TP, meaning "adverbial of time or place."[1] In the sample sentences *upstairs* and *here* designate place; *yesterday* designates time. The diagram of Pattern I shows the adverb below the verb, which is where all adverbials are diagrammed.

In the following Pattern I sentences, the adverbials of time and place are prepositional phrases in form:

The next performance is on Monday.
The students are in the library.

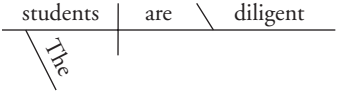
The diagram for the adverbial prepositional phrase is a two-part framework with a slanted line for the preposition and a horizontal line for the object:





Notice that the object of the preposition is a noun phrase, so it is diagrammed just as the subject noun phrase is—with the headword on the horizontal line and the determiner below it.

Pattern II: NP *be* ADJ



The students are diligent.
His style of leadership was inspirational.
Shipping is free.

[1] See Question 4 at the end of this chapter for examples of these exceptions.

In this pattern the complement that follows *be* is an adjectival. In the language of traditional grammar, this slot is the **subject complement,** which both completes the verb and modifies or describes the subject.[2] The word *complement* refers to a "completer" of the verb. On the diagram the subject complement follows a diagonal line that slants toward the subject to show their relationship.

In the three sample sentences the subject complements are adjectives in form, as they usually are, but sometimes a prepositional phrase will fill the slot. These are set phrases, or idiomatic expressions, that name an attribute of the subject:

That show was over the top.

Kim is in a bad mood.

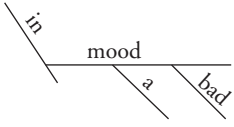
Although these sentences may look like those you saw in Pattern I, you can figure out that they belong in Pattern II because you can usually think of an adjective, a single descriptive word, that could substitute for the phrase:

That show was outrageous.

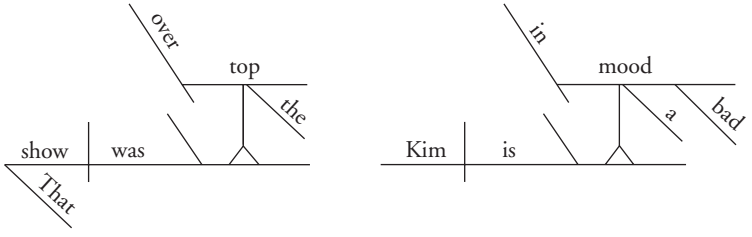
Kim is irritable.

You can also rule out Pattern I because "over the top" and "in a bad mood" do not supply information of time or place.

The diagram for the prepositional phrase in a complement position has the same two-part framework that we saw before:

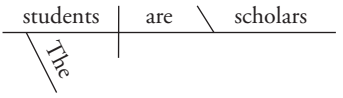


We attach that frame to the main line by means of a pedestal. In this way the structure is immediately identifiable in terms of both form (prepositional phrase) and function (subject complement):



[2] More specifically, the traditional label for the subject complement in Pattern II (and IV) is **predicate adjective;** the traditional label for the NP in Pattern III (and V) is **predicate nominative.** We will use the more general term *subject complement* for both adjectives and noun phrases.

Pattern III: NP_1 *be* NP_1



The students are scholars.

Professor Mendez is my math teacher.

The ending was a cliffhanger.

The NP, of course, fills the subject slot in all of the patterns; in Pattern III a noun phrase following *be* fills the subject complement slot as well. The numbers that mark the NPs indicate that the two noun phrases have the same referent. For example, when we say "Professor Mendez is my math teacher," the two NPs, "Professor Mendez" and "my math teacher," refer to the same person. The subject complement renames the subject; *be*, the main verb, acts as an "equal sign," connecting the subject with its complement.

Exercise 4

Draw vertical lines to isolate the slots in the following sentences; identify each slot according to its form and function, as the example shows. Then identify the sentence pattern.

Example:

Our vacation	was	wonderful.	(Pattern ___II___)
NP	*be*	*Adj*	
subject	*pred vb*	*subj comp*	

1. Internet connectivity was decent. (Pattern _____)
2. The workers are on the roof. (Pattern _____)
3. The excitement of the fans is almost palpable. (Pattern _____)
4. Brevity is the soul of wit. [Shakespeare] (Pattern _____)
5. The final exam was at four o'clock. (Pattern _____)
6. Those kids are totally ridiculous. (Pattern _____)
7. The jazz band is on the road. (Pattern _____)
8. A foolish consistency is the hobgoblin of little minds. [Ralph Waldo Emerson] (Pattern _____)

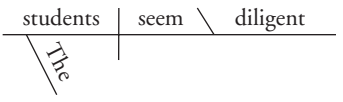
Now do a traditional diagram of each sentence, like those you have seen next to the patterns. (You can find notes on the diagrams toward the end of this chapter.)

THE LINKING VERB PATTERNS

The term *linking verb* applies to all verbs other than *be* completed by a subject complement—an adjectival or a noun phrase that describes, characterizes, or identifies the subject. Although many grammar books include *be* among the linking verbs, we have separated it from the linking verb category in order to emphasize its special qualities—variations of both form and function that other verbs do not have. However, it is certainly accurate to think of Patterns II and III as the "linking *be*."

Pattern IV: NP V-lnk ADJ

The students seem diligent.
I grew sleepy.
The soup tastes salty.



In these sentences an adjectival fills the subject complement slot; it describes or names an attribute of the subject, just as in Pattern II. In many cases, a form of *be* can be substituted for the Pattern IV linking verb with a minimal change in meaning: *I grew sleepy* and *I was sleepy* are certainly close in meaning. On the other hand, sentences with *be* and *seem* could have significant differences in meaning.

Pattern IV is a common category for verbs of the senses; besides *taste*, the verbs *smell*, *feel*, *sound*, and *look* often link an adjective to the subject:

The soup smells good.
His face looked familiar.

Again, as with Pattern II, an adjectival prepositional phrase sometimes fills the subject complement slot:

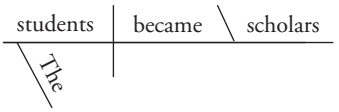
The piano sounds out of tune.
The curry smelled out of this world.

A complete list of all the verbs that pattern with subject complements would be fairly short. Besides *seem* and the verbs of the senses, others on the list are *appear*, *become*, *get*, *prove*, *remain*, and *turn*. But just because the list is short, don't try to memorize it. All of these verbs, with the possible exception of *seem*, hold membership in other verb classes too—transitive or intransitive or both. The way to recognize linking verbs is to understand the role of the subject complement, to recognize the form of the structure following the verb and its relationship to the subject.

Pattern V: NP_1 V-lnk NP_1

The students became scholars.

We remained friends.



In this pattern a noun phrase fills the subject complement slot following the linking verb. As the formula shows, the two noun phrases have the same referent, just as they do in Pattern III. We should note, too, that very few linking verbs will fit in Pattern V; most of them take only adjectivals, not noun phrases, as subject complements. The two verbs used in the examples, *become* and *remain*, are the most common. On rare occasions *seem* also takes a noun phrase rather than its usual adjective:

It seemed a miracle.

He seemed a nice person.

But in the case of these sentences, a prepositional phrase with the preposition *like* is more common:

It seemed like a miracle.

He seemed like a nice person.

The subject complement here is an adjectival prepositional phrase, so these two sentences with *like* are Pattern IV.

Again, we should remember that the most common link between two noun phrases with the same referent is *be* (Pattern III). And often the substitution of *be* for the linking verb in Pattern V makes little difference in meaning:

The students became scholars. (Pattern V)

The students are scholars. (Pattern III)

Exercise 5

Draw vertical lines to identify the sentence slots, as in Exercise 4. Then label them according to their form and function. Identify the sentence pattern. Diagram each sentence.

1. The coffee tasted horrible.
2. My new coworker became my best friend.
3. The piano sounds out of tune.

4. October turned bitterly cold.
5. He turned traitor.
6. That spaghetti smells good.
7. Your idea seems reasonable.
8. Love remains a complete mystery.

THE OPTIONAL SLOTS

Before looking at the last five patterns, we will examine an **optional slot**, the adverbial slot, which can appear in every sentence pattern. It is useful to think of the two or three or four slots in the basic patterns as sentence "requirements," the elements needed for sentence completeness. But it's obvious that most sentences include information beyond the basic requirements—words or phrases that answer such questions as *where*, *when*, *why*, *how*, and *how often*. Because sentences are grammatical without them, we consider the elements filling these adverbial slots as "optional." You'll recall that in the case of Pattern I, however, the ADV/TP slot is required. But a Pattern I sentence can include optional adverbials (underlined in the following sentences), along with its required time and/or place adverbial:

The fans were in line *(where?)* for tickets to the play-offs *(why?)*.

The plane was on the runway *(where?)* during the refueling stop *(when?)*.

All ten sentence patterns can include optional adverbials, which can occur almost anywhere in the sentence. And a sentence can have any number of adverbials, providing information about time, place, manner, reason, and the like.

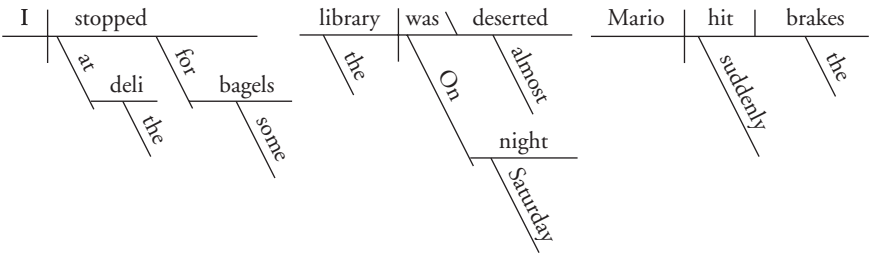
I stopped at the deli *(where?)* for some bagels *(why?)*. (Pattern VI)

On Saturday night *(when?)* the library was almost deserted. (Pattern II)

Mario suddenly *(how?)* hit the brakes. (Pattern VII)

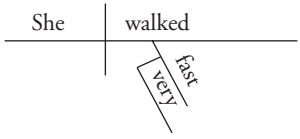
Our most common adverbials are simple adverbs (*suddenly, quickly, here, soon, always*, *sometimes*) and prepositional phrases (*at the deli, on Saturday night, for some bagels*). In Chapter 6 you will study other forms that add adverbial information, including noun phrases, verb phrases, and clauses.

No matter where they occur in the sentence, all adverbials are diagrammed as modifiers of the verb; the adverbs go on diagonal lines and prepositional phrases on a two-part line below the verb:



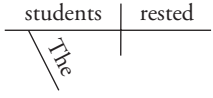
As you saw in Chapter 2, adverbs can be modified with words like *very,* known as **qualifiers**.

She walked very fast.



A qualified adverb is called an **adverb phrase**.

THE INTRANSITIVE VERB PATTERN



Pattern VI: NP V-int

The students rested.
Maria laughed.
The moon disappeared.

This formula describes the pattern of intransitive verb sentences. An **intransitive verb** has no complement—no noun phrase or adjectival—in the slot following the verb. Such skeletal sentences, however, are rare in both speech and writing; most Pattern VI sentences contain more than the simple subject and verb. You're likely to find adverbial information added:

The students rested <u>after their long trip</u>.
Maria laughed <u>loudly</u>.
The moon disappeared <u>behind the clouds</u>.

You may have noticed that the diagram of this pattern looks a great deal like that of Pattern I, with no complement following the verb on the main line. But there is a difference: The adverbial in Pattern I is not optional; it is required. Another important difference between Patterns I and VI is in

the kind of adverbials the sentences include. Pattern I nearly always has a structure that tells where or when. The optional adverbials of Pattern VI, however, are not restricted to time and place information; they can answer other questions, such as *why* or *how* or *how long*. We can say, "John *slept* soundly" or "John *slept* for an hour" (Pattern VI), but we cannot say, "John *was* soundly" or "John *was* for an hour."

Exceptions to the Intransitive Pattern. Unlike the linking verb patterns, with their handful of verbs, the intransitive category has thousands of members. And among them are a few verbs that require an adverbial to be complete (much like the required adverbial in Pattern I). These three sentences would be ungrammatical without the adverbial:

The president of the United States resides in the White House.

The boys sneaked into the water park.

Lara glanced at her phone.

Reside and *sneak* and *glance* are intransitive verbs that require an adverbial of place. We could provide a new sentence pattern for this subgroup of intransitive verbs, but because the number is so small, we will simply consider them exceptions to the usual Pattern VI formula.

Usage Matters How Do You Feel?

Conduct a brief survey of your friends and classmates. Have them choose the word they would use in the following sentences:

1. I feel bad/badly today.
2. I felt bad/badly about what happened.
3. I feel horrible/horribly this morning.
4. I felt horrible/horribly about what I said.
5. I feel strong/strongly right now.
6. I felt strong/strongly about that issue.
7. I don't feel good/well today.

How would you explain your results? Can you use your understanding of sentence patterns to explain why in the past *I feel badly* was considered unacceptable and why *I feel bad* was the preferred form?

In Chapter 1 we discussed the fact that language changes over time. In comparing Sentences 1 and 2 with Sentences 5 and 6, do you think some people today use *bad* to refer to a physical sensation and *badly* to indicate an emotional response? Do Sentences 3 and 4 pattern like either *bad* and *badly* or *strong* and *strongly*?

Sentence 7 also raises a usage issue. You might have been told that instead of saying *I don't feel good* you should say *I don't feel well* when you are discussing your health. Did anyone in your survey mention this old admonition? Today both forms are widely used.

We'll end with some further food for thought: Do you hope that your friend *does well, does good*, or both?

Exercise 6

In Chapter 2 you learned that prepositional phrases can be adverbial (modifying verbs) or adjectival (modifying nouns). In isolation, however, the two look exactly alike. You need context in order to identify the function.

Here are two sentences with identical prepositional phrases—identical in form only:

1. The puppy on the porch is sleeping.
2. The puppy is sleeping on the porch.

In sentence (1) the phrase *on the porch* tells "which puppy" (it modifies the noun); in (2) it tells where the puppy is sleeping (it modifies the verb). Of course, the position also provides a good clue. In (1) it's part of the subject. If we substituted the pronoun *she*, it would take the place of the whole NP—"the puppy on the porch"; in (2) "on the porch" fills the optional adverbial slot.

In this exercise you are to identify each prepositional phrase as either adjectival or adverbial. Underline each one, then indicate the noun or verb it modifies. Identify the sentence pattern.

Example:

The children in the park (ADJ) are playing on the swing (ADV). *(VI)*

1. The dishes in the kitchen sink are dirty.
2. We rarely dine in the dining room.
3. The break between classes seems very short on sunny days.
4. At the diner on Water Street, we talked aimlessly until midnight.
5. Daylilies grow wild in our backyard.
6. On the bus to Portland, she read a book from the series about vampires.
7. The title of his first album was *Bob Dylan*.
8. My cousin from Iowa City works for a startup with five employees.

Intransitive Phrasal Verbs. Phrasal verbs are common structures in English. They consist of a verb combined with a preposition-like word known as a **particle;** together they form an **idiom**. The term *idiom* refers to a combination of words whose meaning cannot be predicted from the meaning of its parts; it is a set expression that acts as a unit. In the following sentence, the meaning of the underlined phrasal verb is not the meaning of *up* added to the meaning of *gave:*

We gave up.

Rather, *gave up* means "admitted defeat."

In the following sentence, however, *up* is not part of a phrasal verb:

We jumped up.

Here *up* is simply an adverb modifying *jumped*. The meaning of *jumped up* is the meaning of the adverb *up* added to *jumped*. The two diagrams demonstrate the difference:

Another way to demonstrate the properties of verbs such as *gave up* and *jumped up* is to test variations of the sentences for parallel results. For example, adverbs can often be shifted to opening position without a change in meaning:

Up we jumped.

But in applying this movability test to the verb *gave up*, we produce an ungrammatical sentence:

*Up we gave.[3]

Here are some other Pattern VI sentences with phrasal verbs. You'll discover that all five fail the movability test, just as *gave up* did.

We turned in our papers.
Let's pick up where we left off.
Tony will pull through.
Time ran out.
The party broke up.

[3.] An asterisk (*) marks a sentence that is ungrammatical or questionable.

Another test you can apply is that of meaning. In each case the phrasal verb has a special meaning that is different from the combined meaning of its parts: Here *turned in* means "submitted"; *pull through* means "recover"; *broke up* means "ended." This meaning test is often the clearest indication that the word following the verb is indeed a particle producing a phrasal verb.

Exercise 7

Try both the movability test and the meaning test to help you decide whether the word following the verb is an *adverb*, a *particle*, or a *preposition*. Then diagram the sentences.

1. Someone ran out the door.
2. My battery ran out at work.
3. Everyone looked up.
4. The students turned around in their seats.
5. A big crowd turned out for the parade.
6. The alarm went off in the next room.
7. He came to after thirty seconds.
8. They came to the party late.

THE TRANSITIVE VERB PATTERNS

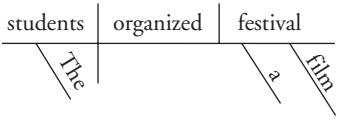
Unlike intransitive verbs, all **transitive verbs** take one or more complements. The last four formulas classify transitive verbs according to the kinds and number of complements they take. All transitive verbs have one complement in common: the **direct object**. Pattern VII, which has only that one complement, can be thought of as the basic transitive verb pattern.

Pattern VII: NP_1 V-tr NP_2

The students organized a film festival.

The lead-off batter hit a home run.

The author discussed his new book.



In these sentences the noun phrase following the verb, the **direct object,** has a referent different from that of the subject, as indicated by the different numbers in the formula. Traditionally, we think of the transitive verb as an action word: Its subject is considered the doer and its object the receiver of the action. In many sentences this meaning-based definition applies

fairly accurately. In one of our sample sentences, for instance, we could consider *his new book* as a receiver of the action *discussed*. But sometimes the idea of *receiver of the action* doesn't apply at all:

Our team won the game.
We enjoyed the game.

It hardly seems accurate to say that *game* "receives the action." And in

A rash covered her neck and face.

the verb indicates a condition rather than an action. So although it is true that many transitive verbs are action words and many direct objects are receivers of the action, this meaning-based way of analyzing the sentence doesn't always work.

We can also think of the direct object as the answer to a *what* or *whom* question:

The students organized (*what?*) a film festival.
Taylor helped (*whom?*) her little brother.

However, the question will not differentiate transitive verbs from linking verbs; the subject complements in Patterns III and V also tell *what:*

Pat is a doctor. (Pat is *what?*)
Pat became a doctor. (Pat became *what?*)

The one method of distinguishing transitive verbs that works almost every time is the recognition that the two noun phrases, the subject and the direct object, have different referents. We don't have to know that *organized* and *hit* and *discussed* are transitive verbs in order to classify the sentences as Pattern VII; we simply recognize that the two noun phrases do not refer to the same thing. Then we know that the second one is the direct object.

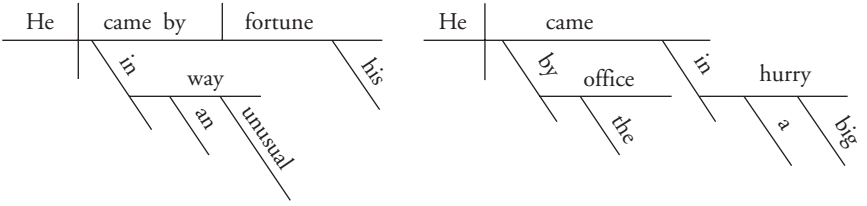
An exception occurs when the direct object is either a **reflexive pronoun** (John cut *himself*) or a **reciprocal pronoun** (John and Mary love *each other*). In sentences with reflexive and reciprocal pronouns, the two NPs, the subject and the direct object, have the same referent, so the numbers 1 and 2 in the formula are inaccurate. In terms of the referents of the NPs, these sentences actually resemble Pattern V, the linking verb pattern. But clearly the purpose and sense of the verbs—*cut* and *love* in the case of these examples—are not like those of the linking verbs. We include these exceptions, where the difference is not in the verbs, in Pattern VII, simply recognizing that when the direct object is a reciprocal or reflexive pronoun the referent numbers are inaccurate.

Note: In Chapter 5 you will see another way of testing whether a verb is transitive. Can the sentence be turned into the passive voice? If the answer is yes, the verb is generally transitive.

Transitive Phrasal Verbs. Many of the idiomatic phrasal verbs belong to the transitive verb category, and like other transitive verbs they take direct objects. Compare the meaning of *came by* in the following sentences:

He came by his fortune in an unusual way.
He came by the office in a big hurry.

In the first sentence, *came by* means "acquired"; in the second, *by the office* is a prepositional phrase that modifies the intransitive verb *came*, telling where:



You can also demonstrate the difference between these two sentences by transforming them:

By which office did he come?
*By which fortune did he come?

It is clear that *by* functions differently in the two sentences.

The transitive phrasal verbs include both two- and three-word strings:

He ran over his budget. _____
I won't put up with your nonsense. _____
The dog suddenly turned on its trainer. _____
The principal passed out the new regulations. _____
We finally found out the truth. _____
I came across a first edition of Hemingway at a garage sale. _____

You can test these as you did the intransitive phrasal verbs, by finding a single word that has the same general meaning. On the blank lines write the one-word substitutes.

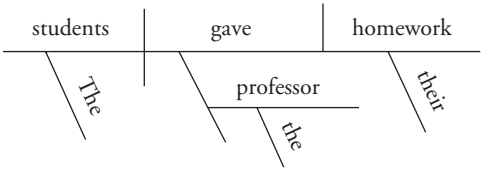
Exercise 8

Identify the form and function of the sentence slots; then identify the sentence pattern. (Remember to be on the lookout for phrasal verbs.) Diagram each sentence.

1. My brother downloaded a new operating system.
2. An electric car turned into our driveway.
3. The ugly duckling turned into a beautiful swan.
4. The fog comes on little cat feet. [Carl Sandburg]
5. On Sundays the neighbor across the hall walks his dog at 6:00 A.M.
6. Accidents often occur at that intersection.
7. After two months the teachers called off their strike.
8. The student officers talked at their weekly meeting about several new cost-saving measures.

The Indirect Object Pattern. We are distinguishing among the transitive verb sentences on the basis of verb subclasses—in this case, those verbs with a second object, in addition to the direct object, called the **indirect object.**

Pattern VIII: NP_1 V-tr NP_2 NP_3



The students gave the professor their homework.
The judges awarded Mary the prize.
The landlord handed me the keys.

In this pattern, *two* slots follow the verb, both of which are filled by noun phrases. Note that in the formula there are three different subscript numbers on the three NPs, indicating that the three noun phrases all have different referents. (When the referents are the same, the numbers are the same, as in Patterns III and V.) The first slot following the verb is the **indirect object**; the second is the direct object. Even though both Patterns VII

and VIII use transitive verbs, they are easily distinguished, because Pattern VII has only one NP following the verb and Pattern VIII has two.

We traditionally define *indirect object* as the recipient of the direct object or the beneficiary of an act. In most cases this definition applies accurately. A Pattern VIII verb—and this is a limited group—usually has a meaning like "give," and the indirect object usually names a person who is the receiver of whatever the subject gives. As with Pattern VII, however, the most accurate way to distinguish this pattern is simply to recognize that all three noun phrases have different referents: In the first sample sentence, *the students*, *the professor*, and *their homework* all refer to different people or things. Incidentally, in our third sentence, a pronoun rather than a noun phrase fills the indirect object slot.

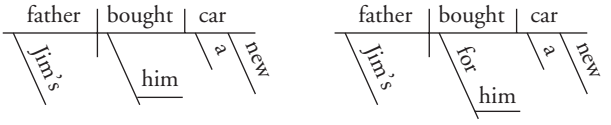
An important characteristic of the Pattern VIII sentence is the option of shifting the indirect object to a position following the direct object, where it will be the object of a preposition:

The students gave their homework <u>to the professor</u>.
The judges awarded the prize <u>to Mary</u>.
The landlord handed the keys <u>to me</u>.

With some Pattern VIII verbs the preposition will be *for* rather than *to:*

Jim's father bought him a new car.
Jim's father bought a new car <u>for him</u>.

You'll notice that the shift will not alter the diagram—except for the added word. The indirect object is diagrammed as if it were the object in an adverbial prepositional phrase—even when there is no preposition:



When the direct object is a pronoun rather than a noun phrase, the shift is required; without the prepositional phrase, the sentence would be ungrammatical:

The students gave it to the professor.
*The students gave the professor it.
Jim's father bought it for him.
*Jim's father bought him it.

Shifting of the indirect object from the slot following the verb to that of object of the preposition does not mean that the sentence pattern changes: It is still Pattern VIII. Remember that the sentence patterns represent verb categories. Pattern VIII covers the "give" group of verbs, those that include both a direct object and a "recipient" of that object. In other words, there are two possible slots for that recipient, the indirect object, in the Pattern VIII sentence.

In most Pattern VIII sentences, all three NPs have different referents, represented by the numbers 1, 2, and 3. But when the indirect object is a reflexive or reciprocal pronoun (*myself*, *themselves*, *each other*, etc.), its referent is identical to that of the subject:

> She generally gave herself very good advice (though she very seldom followed it). [Lewis Carroll].
>
> They bought each other the same gift.

Exercise 9

Identify the form and function of the sentence slots. Identify the sentence patterns and diagram the sentences.

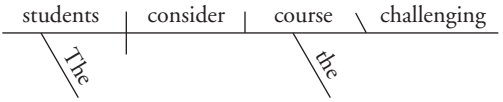
Note: Remember that Pattern VIII is the first sentence pattern you have studied in which *two* required slots follow the verb. In most cases they can be thought of as *someone* (the indirect object) and *something* (the direct object). Remember, too, that all of the sentence patterns can include optional slots—that is, adverbial information (where, when, how, why)—in addition to their required slots.

1. For lunch Manny made himself a huge sandwich.
2. I got an A on my research paper.
3. The kids made up a story about monsters from outer space.
4. Many cultures place a lot of importance on education.
5. My advisor wrote a letter of recommendation for me.
6. I wrote down the assignment very carefully.
7. He introduced himself to the audience.
8. Alyson wrote herself a list of important goals.

The Object Complement Patterns. The final category of verbs, those that take an **object complement** following the direct object, is divided into two groups, depending on the form of the object complement: either an adjective or a noun phrase. This is a fairly small class, with relatively few

verbs, most of which appear equally often in Pattern VII, where they take the direct object only.

Pattern IX: NP_1 V-tr NP_2 ADJ



The students consider the course challenging.

The teacher made the test easy.

The boys painted their hockey sticks blue.

In this pattern the object complement is an adjective that modifies or describes the direct object. The relationship between the direct object and the object complement is the same as the relationship between the subject and the subject complement in Patterns II and IV. In Patterns II and IV the subject complement describes the subject; in Pattern IX the object complement describes the direct object. We could say, in fact,

The course is challenging.

The test was easy.

The hockey sticks were blue.

The function of the object complement is twofold: (1) It completes the meaning of the verb; and (2) it describes the direct object.

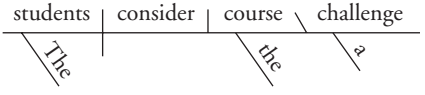
When we remove the object complement from a Pattern IX sentence, we are sometimes left with a grammatical and meaningful sentence: "The boys painted their hockey sticks." (This is now Pattern VII.) However, most Pattern IX sentences require the object complement; the meaning of the first two examples under the Pattern IX formula would change without it:

The students consider the course.

The teacher made the test.

Other verbs commonly found in this pattern are *prefer*, *like*, and *find*. Some Pattern IX verbs, such as *consider* and *make*, also commonly appear in Pattern X.

Pattern X: NP_1 V-tr NP_2 NP_2



The students consider the course a challenge.

We elected Emma president.

The director called the situation a perfect storm.

Just as both adjectives and noun phrases can be subject complements, both forms also serve as object complements. In Pattern IX the object complement is an adjective; in Pattern X it's a noun phrase, one with the same referent as the direct object, as indicated by the numbers in the formula. Its twofold purpose is much the same as that of the adjectival object complement in Pattern IX: (1) It completes the meaning of the verb; and (2) it renames the direct object. And, again, we can compare the relationship of the two noun phrases to that of the subject and subject complement in Pattern III:

The course is a challenge.

Emma was the president.

In fact, the possibility of actually inserting the words *to be* between the direct object and the following slot can serve as a test for Patterns IX and X. That is, if *to be* is possible, then what follows is an object complement. Which of the following sentences will pass the "to be" test?

Taro finds his job easy.

Taro found his job easily.

Pam found her job the hard way.

Pam finds her job a challenge.

If you have decided that the first and last sentences in the list could include *to be*, you have identified object complements. The other two, you'll discover, end with adverbials that tell "how" about the verb.

COMPOUND STRUCTURES

Every slot in the sentence patterns can be expanded in many ways, as you'll learn in the chapters to come. We'll introduce one common expansion here—that of **coordination**, turning a single structure into a **compound structure.** Coordination is accomplished with another of the structure classes, the **conjunctions,** the most common of which are the **coordinating conjunctions** *and*, *or*, and *but*. The **correlative conjunctions** are two-part connectors*: both–and*, *not only–but also*, *either–or*, and *neither–nor*.

Every slot in the sentence patterns can be filled by a compound structure:

Money *and* hope vanished. (compound subject)

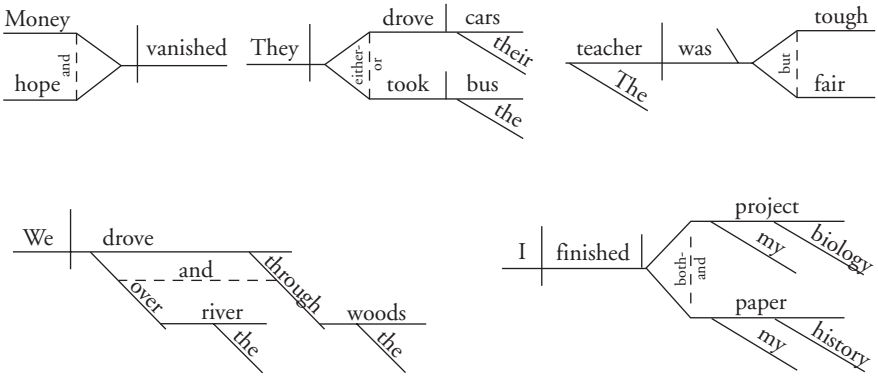
They *either* drove their cars *or* took the bus. (compound predicate)

The teacher was tough *but* fair. (compound subject complement)

We drove over the river *and* through the woods. (compound adverbial prepositional phrase)

I finished *both* my biology project *and* my history paper. (compound direct object)

To diagram compound structures, we simply double the line and connect the two parts with a dotted line. The conjunction goes on the dotted line.



In Chapter 10 we will take up the coordination of full sentences.

Exercise 10

First identify the sentence slots according to their form and function to help you identify sentence patterns. Then diagram the sentences. (Note: The list includes sentences representing all four verb classes: *be*, linking, intransitive, and transitive.)

1. Snow and ice made the roads treacherous.
2. They called the game a draw.
3. On Friday the weather suddenly turned cold and blustery.
4. The gymnast was happy with her final performance.
5. These small-town islanders have a reputation for sincere hospitality.
6. My boss at the movie theater promised me a raise.
7. Banquo's ghost appeared to Macbeth at the banquet.
8. The new arrivals at the animal shelter appeared undernourished.

9. Both Alaska and Hawaii attained statehood in 1959.
10. According to the conference schedule, Shaquita is our next speaker.
11. Some people consider downhill skiing too expensive.
12. They named Serena and Allen cowinners of the Innovation Now Award.

EXCEPTIONS TO THE TEN SENTENCE PATTERNS

The ten sentence patterns described here represent the skeletal structure of most English sentences. However, some sentences can be thought of as exceptions to a particular pattern. For example, certain intransitive verbs, such as *reside*, *sneak*, and *glance*, would be ungrammatical without an adverbial. Certain transitive verbs also differ from the majority because they require adverbials to be complete:

We *placed* an ad in the paper.

Joe *put* the groceries away.

To be accurate, the formulas for these sentences would have to include ADV as a requirement, not just an optional slot. However, because the number of these exceptions is small, we will simply include them as variations of Pattern VI or Pattern VII.

Another group of verbs, sometimes called "midverbs," includes characteristics of both transitive and intransitive verbs: They require a complement, as transitive verbs do, but the complement differs from mainstream direct objects. For example, rather than telling "what" or "whom," the complements following the verbs *weigh* and *cost* provide information of amount, or measure; they have almost an adverbial sense:

The roast weighs five pounds.

The roast cost twenty dollars.

Even though *weigh* and *cost* are different from the exceptional intransitive and transitive verbs cited earlier (which take straightforward adverbials of place), we will consider these uses of *weigh* and *cost* as Pattern VI, rather than add a new sentence pattern, recognizing that for them too the "optional slot" is not optional.

SENTENCE TYPES

The ten sentence pattern formulas in this chapter describe the basic structure of statements, or **declarative sentences.** The purpose of such sentences is to state, or declare, a fact or an opinion. But we don't always make straightforward statements. Sometimes we alter the formula to ask

questions **(interrogative sentences)**, give commands **(imperative sentences)**, and express strong feelings **(exclamative sentences)**:

Declarative:	He talks on his cell phone all day long.
Interrogative:	Is he talking on his cell phone now?
	Why does he talk on his cell phone so much?
	He turned off the phone, didn't he?
Imperative:	Turn that cell phone off.
Exclamative:	What a lot of time he spends on his cell phone!

INTERROGATIVE SENTENCES (QUESTIONS)

The two most common interrogative patterns in English are the **yes/no question** and the ***wh*-question,** or interrogative-word question. Both kinds of questions alter the basic declarative word order by putting the verb, or part of the verb, in front of the subject:

The election is today. (declarative)

Is the election today? (yes/no question)

When is the election? (*wh*-question)

In these examples (Pattern I), the verb is placed ahead of the subject.

As their label suggests, yes/no questions permit "yes" or "no" as appropriate answers, although other responses are possible:

Q: Is it time? A. Not yet.

Wh-questions, also called *information questions*, use interrogative words, such as *why*, *where*, *when*, *who*, *what*, or *how*, to elicit specific details. In the question "Where are they going?" the interrogative word comes first and fills the optional adverbial slot in a Pattern VI sentence:

Where are they going?

They are going <u>where</u>.

The interrogative can also fill an NP slot:

What is this?

This is <u>what</u>. (Pattern III)

Some interrogatives act as determiners:

Whose car is that?
That is whose car.

As the preceding examples show, the slots of the basic declarative pattern will be out of order because the interrogative word always comes first, no matter what grammatical function it has. However, when the information being elicited is a *who* or *what* that fills the subject slot, then the usual word order is maintained:

Who broke the window?
What made that noise?

Another method of asking questions—more common in speech than in writing—is the **tag-question,** a repetition of the subject and auxiliary verb (or *be* as a main verb) in reverse order, which is added at the end of a declarative sentence. Its main purpose is to seek confirmation of the idea expressed in the statement. You may remember this example from Chapter 1 in the discussion of *ain't:*

Your mother is a doctor, isn't she?

IMPERATIVE SENTENCES (COMMANDS)

The sentences described so far in this chapter have been two-part structures consisting of a subject and a predicate. However, in the case of imperative sentences, or commands, the subject is nearly always unstated, although clearly understood; the verb is in the infinitive (base) form:

Subject	**Predicate**
(you)	Sit down.
(you)	Take your time.

Commands can also be negative. They usually begin with the word *don't:*

Don't (you) be silly.
Don't (you) do anything I wouldn't do.

In Chapter 4, we will discuss in more detail the use of *do* in negative sentences.

EXCLAMATIVE SENTENCES

We usually think of the exclamatory sentence, or exclamation, as any sentence spoken with heightened emotion and written with an exclamation point:

I love your new house!
Wipe that grin off your face!
Are you kidding me!

But in terms of form, the first sentence immediately preceding is *declarative*, a straightforward statement; the second sentence is an *imperative;* and the third one is *interrogative*. By contrast, a formal **exclamative sentence** involves a shift in word order that focuses special attention on a complement:

What a lovely apartment you have!
How proud you must be!
What a piece of work is man! [Shakespeare]

In other words, a declarative sentence, an imperative sentence, or an interrogative sentence is exclamatory when it is used with an exclamation point; an exclamative sentence differs structurally from all three of these. The *what* or *how* that introduces the emphasized element is added to the underlying declarative sentence pattern:

You have a lovely apartment. (Pattern VII)
You must be proud. (Pattern II)
Man is a piece of work. (Pattern III)

PUNCTUATION AND THE SENTENCE PATTERNS

There is an easy punctuation lesson to be learned from the sentence patterns with their two or three or four slots:

Do Not Put Single Commas Between the Required Slots.

That is, never separate

- The subject from the verb
- The verb from the direct object
- The direct object from the object complement
- The indirect object from the direct object
- The verb from the subject complement

For example, in this sentence there is no place for commas:

> Overcoming one's natural egocentrism and trying to anticipate the knowledge state of a generic reader at every stage of the exposition is one of the most important tasks in writing well. [Steven Pinker, *The Language Instinct: How the Mind Creates Language*]

Even though the noun phrases that fill the slots may be long, the slots are never separated by commas. *A pause for breath does not signal a comma*. Sometimes punctuation is called for *within* a noun phrase slot, but even then the rule applies: no single commas between the required slots.

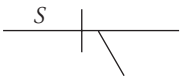
The one exception to this rule occurs when the direct object is a direct quotation following a verb like *say*. Here the punctuation convention calls for a comma before the quoted words:

He said, "I love you."

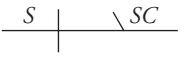
DIAGRAMMING THE SENTENCE PATTERNS

The Be *Patterns*

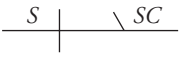
I. NP *be* ADV/TP



II. NP *be* ADJ

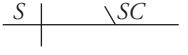


III. NP_1 *be* NP_1

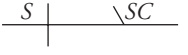


The Linking Verb Patterns

IV. NP V-lnk ADJ



V. NP_1 V-lnk NP_1



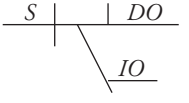
The Intransitive Verb Pattern

VI. NP V-int

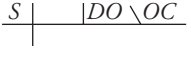
The Transitive Verb Patterns

VII. NP_1 V-tr NP_2

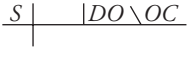
VIII. NP_1 V-tr NP_2 NP_3



IX. NP_1 V-tr NP_2 ADJ



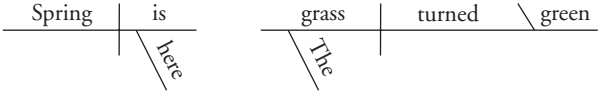
X. NP_1 V-tr NP_2 NP_2



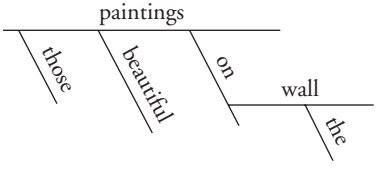
The traditional sentence diagram is a visual aid to help you learn the patterns, understand their common features, and distinguish their differences. For example, the two linking verb patterns closely resemble the two *be* patterns, II and III, above them. Likewise, the intransitive pattern, VI, looks exactly like the main line of Pattern I. Finally, the slanted line that separates the subject complement from the verb in Patterns II through V depicts a relationship similar to that of the object complement and object in Patterns IX and X, also separated by a slanted line. All the NP and ADJ slots are labeled according to their functions: subject (S), subject complement (SC), direct object (DO), indirect object (IO), and object complement (OC).

NOTES ON THE DIAGRAMS

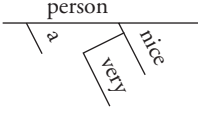
The Main Line. The positions on the main horizontal line of a diagram represent the slots in the sentence pattern formulas. Only two required slots are not included on the main line: the adverbial (see Pattern I) and the indirect object (see Pattern VIII). The vertical line that bisects the main line separates the subject and the predicate, showing the binary nature of the sentence. The other vertical and diagonal lines stop at the horizontal line:



The Noun Phrase. The noun phrases we have used so far are fairly simple; in Chapter 7 we identify a wide variety of structures that can modify and expand the noun. But now we will simply recognize the feature that all noun phrases have in common—the noun head, or headword. This is the single word that fills the various NP slots of the diagrams; it always occupies a horizontal line. The modifiers slant down from the noun headword:

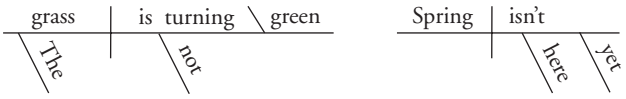


Qualifiers of adjectives are placed on diagonal lines attached to and parallel with the adjective:

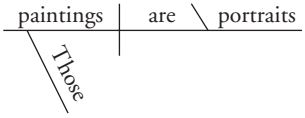


The Verb Phrase.

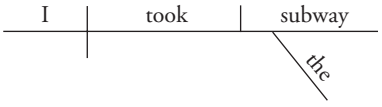
1. The verb and any auxiliary verbs (discussed in Chapter 4) go on the main line. In the case of negative verbs, the *not* is usually placed on a diagonal line below the verb. If it is contracted, it can remain attached to the verb:



2. The subject complement follows a diagonal line. The line slants toward the subject to show their relationship:

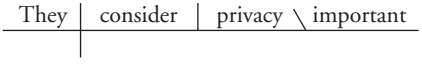


3. The direct object always follows a vertical line:



   Note that only Patterns VII through X have this vertical line following the verb: the only patterns with a direct object.

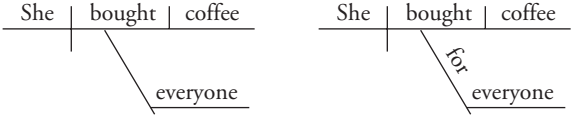
4. The object complement is set off from the direct object by a line that slants toward the object:



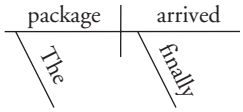
5. The indirect object is placed below the verb. We can understand the logic of this treatment of the indirect object when we realize that it can be expressed by a prepositional phrase without changing the general meaning or the basic pattern of the sentence. Both of these sentences are Pattern VIII:

   She bought everyone coffee.

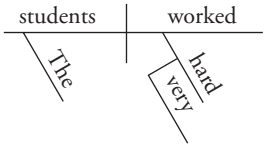
   She bought coffee for everyone.



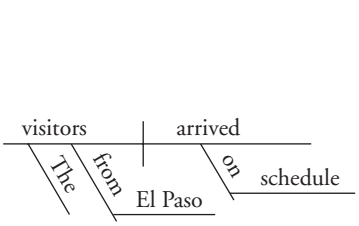
6. Adverbs are placed on slanted lines below the verb; they are modifiers of the verb:

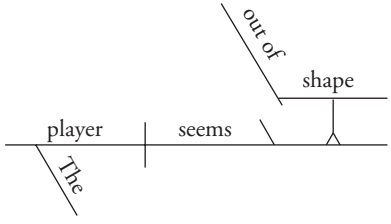


7. Like the qualifiers of adjectives, qualifiers of adverbs are placed on diagonal lines attached to the adverb:

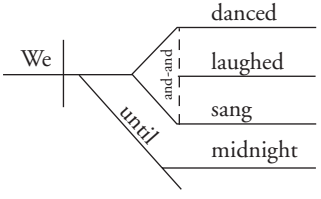


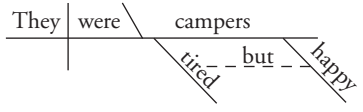
The Prepositional Phrase. The preposition is placed on a diagonal line, its object on a horizontal line attached to it. The prepositional phrase slants down from the noun or verb it modifies. When the prepositional phrase fills the subject complement slot, it is attached to the main line by means of a pedestal:





Compound Structures. The two (or more) parts of a compound structure are connected by a dotted line, which holds the conjunction. If a modifier applies to both (or all) parts of the compound structure, it is attached to a line common to them:





Punctuation. There are no punctuation marks of any kind in the diagram, other than apostrophes.

For further details of diagramming, see the Appendix.

CHAPTER 3 Key Terms

In this chapter you've been introduced to the basic vocabulary of sentence grammar. Even though this list of key terms may look formidable, some of the terms are already familiar, and those that are new will become more familiar as you continue the study of sentences. You'll discover too that the patterns and their diagrams provide a framework for helping you organize many of these concepts.

Be patterns
Compound structure
Coordinating conjunction
Coordination
Correlative conjunction
Declarative sentence
Direct object
Exclamative sentence
Idiom
Imperative sentence
Indirect object
Interrogative sentence
Intransitive verb
Linking verb
Main verb
Object complement
Optional slot
Particle
Phrasal verb
Predicate
Predicate adjective
Predicate nominative
Predicating verb
Qualifier
Reciprocal pronoun
Referent
Reflexive pronoun
Sentence pattern
Subject
Subject complement
Tag-questions
Transitive verb
Wh-question
Yes/no question

Sentences for PRACTICE

Identify the form and function of the sentence slots, identify the sentence pattern, and diagram each sentence.

1. The chair of the committee sent everyone an agenda.
2. Typhoons and hurricanes are identical storms.

3. They live in different parts of the world.
4. Terry's strange behavior was out of character.
5. She found their decision quite strange.
6. According to the afternoon paper, the police looked into the sources of the reporter's information.
7. Is our plan workable?
8. In 2010 the Senate confirmed Elena Kagan as the fourth female Associate Justice of the Supreme Court.
9. On Monday my supervisor gave me a long list of duties.
10. At age 23, the founder and CEO of Facebook became the youngest self-made billionaire in history.
11. Yesterday my landlord was in a state of panic.
12. According to the Energy Information Association, China is now the world's largest importer of oil.

1. Here are some pairs of sentences that look alike. Think about their sentence patterns, label the form and function of their slots and discuss the problems you encounter, and diagram the sentences to demonstrate their differences.

   The teacher made the test hard.

   The batter hit the ball hard.

   They made dinner.

   They made an unusual duo.

   We set off through the woods at dawn.

   We set off the firecrackers at dawn.

2. The following sentences are either Pattern I or Pattern II; in other words, the prepositional phrases following *be* are either adverbial or adjectival. What test can you use to distinguish between them?

   The mechanic is under the car.

   The mechanic is under the weather.

   The supervisor is in a bad mood.

   The supervisor is in his office.

3. Very few verbs are restricted to a single category. Verbs like *taste* and *feel* commonly act as linking verbs, but they can fit into other classes as well. Identify the patterns of the following sentences:

   The cook tasted the soup.

   The soup tasted good.

   I felt the kitten's fur.

   The fur feels soft.

   The farmers in Iowa grow a lot of wheat.

   The wheat grows fast in July.

   We grew weary in the hot sun.

   She appeared tired.

   Black clouds appeared suddenly on the horizon.

4. The verb *be* has a number of meanings. After studying the following meanings and examples, create your own sentences. Explain how your sentences differ from the basic patterns introduced in this chapter.

Meaning	**Example**
cost	The tickets were $50.00.
consist of	The floor is all marble.
measure	The bridge was a mile long.
signal or signify	A is excellent.
equal	One plus one is two.

5. What is unusual about the following sentence? Think about the sentence pattern:

   They served me my breakfast cold.

6. We have seen sentences in which prepositional phrases function as subject complements. Can they be object complements as well?

7. A sentence is *ambiguous* when it has more than one possible meaning. You can illustrate the two meanings of the following sentences by diagramming each in two different ways. Think about sentence patterns and the referents of the noun phrases.

   She found her friend a great math tutor.

   Rosa called her Aunt Betty.

CLASSROOM APPLICATIONS

Some of the following activities could be organized as either oral or written activities, perhaps as timed group competitions:

1. As a group, write a paragraph about a current event. Each group member should use a verb from a different category: *be*, linking, intransitive, or transitive.
2. Write ten sentences about your favorite pastime, using all ten patterns.
3. Drawing on your own internal dictionary, write down as many two-word (verb + particle) idioms as you can, using the particles *up*, *down*, *in*, *out*, *on*, *off*, and *over*. Here are some verbs to get you started, but don't limit yourself to these: *break*, *take*, *look*, *run*. (Note: The resulting idioms may include both nouns and verbs—e.g., [*the*] *break-in*, [*to*] *break up*.)
4. Using the sentence patterns you studied in this chapter, write a poem or a very short story. Then provide a diagram for each sentence in your poem or short story. If you need help getting started, take a look at Mary Szybist's poem "It is Pretty to Think" or Alexandra Chasin's short story "Toward a Grammar of Guilt."

CHAPTER
4

Expanding the Main Verb

CHAPTER PREVIEW

This chapter examines verbs, the most systematic of the four open classes. You will analyze the underlying rules that enable you to come up with the wide variety of verb phrases that you use every day. This analysis of your verb expertise, in fact, probably illustrates better than any other part of grammar what the word *system* means.

By the end of this chapter, you will be able to

- Identify the fives forms that all verbs have
- Recognize auxiliary verbs and understand how they combine with main verbs
- Understand the verb-expansion rule and use it to analyze and produce verb strings
- Provide examples of *tense*, *mood*, and *aspect*
- Identify modal auxiliaries and explain their uses
- Recognize and use the stand-in auxiliary *do*

THE FIVE VERB FORMS

Before analyzing the system for adding auxiliaries, we will identify the five forms that all of our verbs have so that we can conveniently discuss them, using labels that reflect our emphasis on form rather than meaning.

Here is the **regular verb** *laugh*, which we saw in Chapter 2, along with the **irregular verb** *eat:*

	Regular	***Irregular***
base form (present tense)	laugh	eat
-s form (present, third person, singular)	laughs	eats
-ed form (past tense)	laughed	ate
-ing form (present participle)	laughing	eating
-en form (past participle)	laughed	eaten

Most of our verbs—all except 150 or so—are regular, as are all the new verbs that we acquire. For example, here are two recent acquisitions:

I texted the address to you yesterday.

I have e-mailed the invitations to our reunion.

As the verb *laugh* and these two new ones illustrate, regular verbs are those in which the past tense and the past participle are formed by adding the **suffix** *-ed* (or, in a few cases, *-t*) to the base form. Among the irregular verbs, there are many patterns of irregularity, but the deviations from regular verbs show up only in these two forms, the past and the past participle. All verbs, with minor exceptions, have regular *-s* and *-ing* forms. (The exceptions are detailed in "ELL Issues: The Systematic Verb Forms" on page 68.)

In our discussion of verbs, both regular and irregular, we will use the label *-ed* to denote the past tense form and *-en* to denote the past participle form. The past of regular verbs provides the *-ed* label (*laughed, walked, worked*), but we will use this label for the past of irregular verbs as well (*ate, took, sang*). The past participle of irregular verbs like *eat* (as well as our most common verb, *be*, and about 15 others, including *drive*, *give*, *break*, and *speak*) provides the label for the past participle, which we call the *-en* form. For irregular verbs, the *-en* form is thus distinct (*been, driven, given, broken, spoken*), but the *-en* form of regular verbs will be same as the *-ed* form (*laughed, walked, worked*).

Usage Matters Dived or Dove?

According to *The American Heritage Dictionary of the English Language,* fifth edition, the verb *dive* has two acceptable past-tense forms: *dived* and *dove. Dived* is actually the older form. Why do you think *dove* has become acceptable as well? Could it be that we think of *dive* and *dove* as similar to *drive* and *drove*?

In Old English, there were two types of verbs: strong verbs and weak verbs. The past tense of strong verbs included a vowel change, as in *drive/drove, sing/sang,* or *break/broke.* The past tense of weak verbs was formed with a suffix, similar to the *-ed* suffix we use now. The verb *dive* was originally a weak verb, so its past tense was formed with a suffix.

Most new verbs entering the language, such as *text* or *tweet,* have an *-ed* ending in the past tense (*texted, tweeted*). The *-ed* ending seems to be the

preferred form, so it's interesting to find a verb, especially an older one, that does not follow that pattern. Although we might expect *dive* to retain its original past-tense form and appear only as *dived*, it now has two acceptable past-tense forms. The past tense of the verb *sneak* also has two variants: *sneaked* and *snuck.* Which would you be more likely to use? Why do you think there are two variants? Which of the variants do you think is older?

The Irregular *Be.* The only English verb with more than five forms is *be*, the most irregular of our irregular verbs. It is also the only verb with a separate base form, or **infinitive** (*be*); it is the only one with three forms for present tense (*am*, *is*, *are*) and two for past tense (*was*, *were*); and of course it has an *-en* form (*been*) and an *-ing* (*being*) form—eight forms in all. In addition to its status as a main verb, *be* also serves as an auxiliary in our verb-expansion rule and as the auxiliary that turns the active voice to passive, as you will learn in Chapter 5.

Exercise 11

Fill the blanks with the four additional forms of the base verbs listed. If you have a problem figuring out the *-ed* form, simply use it in a sentence with *yesterday*: "Yesterday I _____." If you have trouble figuring out the *-en* form, use it in a sentence with *have:* "I have _____."

BASE	*-s* FORM	*-ed* FORM	*-ing* FORM	*-en* FORM
1. have	_____	_____	_____	_____
2. do	_____	_____	_____	_____
3. say	_____	_____	_____	_____
4. make	_____	_____	_____	_____
5. go	_____	_____	_____	_____
6. take	_____	_____	_____	_____
7. come	_____	_____	_____	_____
8. see	_____	_____	_____	_____
9. get	_____	_____	_____	_____
10. move	_____	_____	_____	_____
11. prove	_____	_____	_____	_____
12. put	_____	_____	_____	_____
13. think	_____	_____	_____	_____
14. beat	_____	_____	_____	_____
15. meet	_____	_____	_____	_____

The first nine verbs in this exercise, along with *be*, make up a list of the ten most frequently used verbs in English.

Q. What do these ten have in common?

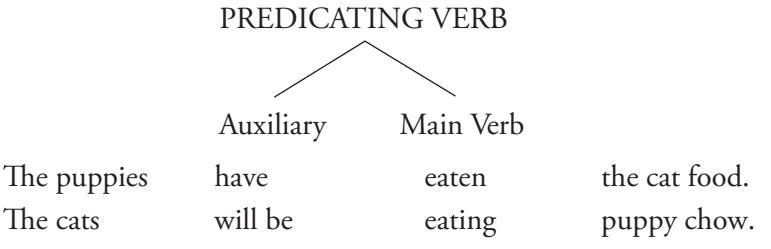
A. They are all irregular!

ELL Issues **The Systematic Verb Forms**

Only two verbs have an irregular *-s* form: *be* (*is*) and *have* (*has*). In two others, the vowel sound changes for the *-s* form: *do* (*does*), *say* (*says*). So with only these minor deviations, we can certainly say that from the standpoint of form, notably the *-s* and the *-ing* forms, English verbs are highly systematic. It would be hard to find a rule in all of our grammar with fewer exceptions.

AUXILIARY–VERB COMBINATIONS

You learned in Chapter 3 that the predicating verb is the central, or pivotal, slot in the sentence. It is the verb that determines the slots that follow. The predicating verbs we have used in sentence examples so far have been one-word forms, the simple present or past tense, such as *are*, *were*, *studied*, *became*, *consider*. In our everyday speech and writing, of course, we are just as likely to use expanded forms that include one or more **auxiliaries**, also called **helping verbs**:



As this branching diagram shows, we are using the term *predicating verb* as a label for the entire string that fills the verb slot in the sentence patterns, including auxiliaries and the main verb.

To discover how our auxiliary system works, we will examine a dozen sentences, all of which have a form of *eat* as the main verb, beginning with the two we have just seen:

1. The puppies have eaten the cat food.
2. The cats will be eating puppy chow today.
3. I eat an apple every day.

4. I ate one this morning.
5. My sister eats a banana every day.
6. I should eat bananas for their potassium.
7. I am eating healthy these days.
8. We were eating popcorn throughout the movie.
9. We may eat out on Saturday night.
10. I had eaten all the chips by the time everyone arrived.
11. I could have eaten even more.
12. We have been eating junk food all day.

What is the system underlying these one- and two- and three-word verb strings? How many more variations are there? If we were going to write a computer program to generate all the possible variations, what rules and restrictions would have to be included?

To answer these questions, we will make some observations about the verb strings in our sentences:

1. The base form, *eat*, is used both by itself [3] and with *should* [6] and *may* [9].
2. The *-ed* and *-s* forms of *eat* [4 and 5] are used only by themselves, never with an auxiliary word.
3. An *-en* form, *eaten* or *been*, is used after a form of *have: have* [1, 11, and 12] and *had* [10].
4. The *-ing* form, *eating*, is used after a form of *be: be* [2], *am* [7], *were* [8], and *been* [12].
5. A form of *eat*, the main verb (MV), is always the last word in the string.

We will represent these last three observations by means of a formula:

(**have** + **-en**) (**be** + **-ing**) **MV**

The parentheses in the formula mean "optional." Both *have* and *be* are optional auxiliaries: A grammatical verb string does not require either or both of them. As the formula indicates, however, when we do choose *have* as an auxiliary, we are also choosing *-en*; that is, the *-en* suffix will attach itself to the following word. And when we choose *be*, the *-ing* suffix will attach itself to the following word. In the formula the main verb is shown without parentheses because it is not optional; it is always a component of the predicating verb.

We can derive two further observations from the twelve sentences:

6. Besides *have* and *be*, the sentences illustrate another kind of auxiliary—*will* [2], *should* [6], *may* [9], and *could* [11], called **modal auxiliaries (M)**.
7. When a modal is selected, it is always first in line.

Now we can add another element, (M), to the formula:

(**M**) (**have** + **-en**) (**be** + **-ing**) **MV**

The formula reads as follows:

- In generating a verb string, we can use a modal auxiliary if we choose; when we do, it comes first.
- We can also choose the auxiliary *have;* when we do, an *-en* form follows it.
- We can also choose the auxiliary *be;* when we do, an *-ing* form follows.
- When we use more than one auxiliary, they appear in the order given: modal, *have*, *be*.
- The last word in the string is the main verb.

To demonstrate how the formula works, let's look at the verbs in three of our *eat* sentences:

Sentence 1: **The puppies <u>have eaten</u> the cat food.**

Here we passed up (M) and chose *have* + *-en* as the auxiliary. The *-en* will be attached to the following word:

have + -en + eat = *have eaten*

Sentence 2: **The cats <u>will be eating</u> puppy chow.**

Here we chose M, the modal auxiliary *will;* we skipped (*have* + *-en*) and chose *be* + *-ing:*

will + be + -ing + eat = *will be eating*

Sentence 12: **We <u>have been eating</u> junk food all evening.**

In this sentence we skipped (M) and chose both *have* + *-en* and *be* + *-ing:*

have + -en + be + -ing + eat = *have been eating*

So far we have a simple but powerful formula, capable of generating a great many variations of the verb. But something is missing. How did we generate *were eating* in sentence 8 and *had eaten* in sentence 10? What is different about them? The difference is **tense**, which refers to time: *had* and *were* are **past tense**, the *-ed* forms of *have* and *be*. This means we have to add one more component to the formula: **T**, for tense. Among the five

forms of the verb, you will recall, the present and past forms are the only tenses, so in the formula, **T** will represent either present or past tense.

Here, then, is the complete formula for what is known as the **verb-expansion rule**:

T (**M**) (**have** + **-en**) (**be** + **-ing**) **MV**

Notice in the following strings how the tense, either present or past, applies to the first word in the string. That verb, the one carrying the tense–whether as auxiliary or the main verb–is called the **finite verb.** Note in the third example that the first word is sometimes the main verb.

You **should have charged** your phone last night.

past + shall + have + -en + charge

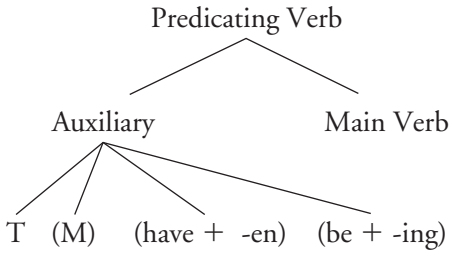
The newspaper **is redesigning** its website.

pres + be + ing + redesign

My roommate **uploaded** a number of video clips from last night's concert.

past + upload

You might find the branching diagram helpful for visualizing the rule:



Investigating Language 4.1

The branching diagram illustrates the predicating verb as a two-part structure: an auxiliary and a main verb. Those two parts are obvious in a sentence such as

I *can meet* you at the mall.

or

This Saturday everyone *is meeting* at noon.

Sometimes the two parts of the predicating verbs are not as obvious:

The discussion group *meets* every Friday.

We *met* for lunch.

Look again at the formula, and remember that parentheses mean "optional." The components of the verb that are shown without parentheses are required.
In sentences with *meets* and *met*, then, what does the auxiliary consist of?

Look again at the second observation we made on page 69 about our list of twelve sentences: "The *-ed* and *-s* forms of *eat* are used only by themselves, never with an auxiliary word." It's clear then that the auxiliary component of the verbs in sentences with *met* or *meets* is simply T.

THE MODAL AUXILIARIES

We have six major modals in English, four of which have different forms for present and past:

Present	***Past***
will	would
shall	should
can	could
may	might

Two modals have no past form:

must
ought to

Although we call these forms present and past, that meaning is not really accurate in present-day English. For example, in "I may eat" (present), the act of eating is not going on; in "I might eat" (past) the act of eating is not over; in fact, in both cases it may never happen.

Only in a few instances do the modals indicate actual time. In the company of a time adverbial, *can* and *could* will designate present or past:

This year I can afford a computer.
Last year I could not afford a computer.

The modals differ from the auxiliaries *have* and *be*, both of which can fill the role of main verb in addition to their auxiliary role. The modals never fill the main verb slot, nor do they have all five forms that

verbs have.[1] Modals are important because they add nuances of meaning to the main verb. For example, one of the uses of *can* is to indicate ability, and one of the uses of *must* is to signal obligation.

Exercise 12

A. What is the expanded verb that each of the following strings will produce? (Assume in each case that the subject is *They*.)

Example:

past + have + -en + help + had helped

1. pres + have + -en + work
2. pres + will + be + -ing + play
3. past + be + -ing + be
4. pres + be + -ing + have
5. past + shall + have + -en + have
6. past + have + -en + have
7. past + can + have + -en + be
8. pres + may + have + -en + be + -ing + try

B. Identify the components of the predicating verb in each of the following sentences. Your answers will look like the strings given in Part A.

Example:

Mike was having a bad day = *past + be + -ing + have*

1. The students were studying in the library.
2. I have finally found my keys. [Note: Adverbs, such as *finally*, should not appear in your verb string.]
3. They met each other on the first day of classes.
4. Ying has been skipping work lately.
5. We should vote in this year's election.
6. Are you ready?
7. She'll be graduating in May.
8. I should have studied harder for this test.

[1.] Sometimes modals appear without verbs in **elliptical clauses**, where the main verb is understood but not expressed:

Who will volunteer? I *will*.

May I join you? Yes, you *may*.

THE FUTURE TENSE

As we saw in our discussion of the verb-expansion rule, our five verb forms include only two tenses: present and past. We're quite capable of discussing future time, of course, but we do so using means other than a special verb form. In the traditional description of verb tenses, the addition of the modal auxiliary *will* to denote a future action is called the future tense:

I will finish my project later.

When *have* + *-en* is added, the result is called future perfect, denoting a future action before another future action or point in time:

I will have finished it by Friday.

However, one of our most common ways of expressing future is with the phrasal modal auxiliary *be* + *going to,* which, in speech, is pronounced "gonna":

I'm going to finish my project this afternoon.

And both the simple present and the present progressive can express future time with the addition of an appropriate adverbial:

The bus leaves at 7:00.
We're having pizza tonight.

We should also note that the modal *will* is not used exclusively for future time. For example, it is also used to indicate willingness (*I'll help*), predictability (*They'll complain about the noise*), or obligation (*You will be there on time*). So even though we use the term *future tense*, we recognize that it does not designate a particular verb form, one with a special ending, as *past tense* does. It can refer to any of our various ways of discussing future time.

ELL Issues Phrasal Modal Auxiliaries

Be going to is just one of the phrasal modal auxiliaries in English. Two other common phrasal modal auxiliaries are *have to* and *be able to. Have to* signals obligation (*I have to finish this paper by Friday*). *Be able to* indicates ability (*Are you able to finish the paper by Friday*?)

TENSE AND ASPECT

The auxiliaries *be* and *have* contribute to what is called **aspect**, referring to whether an action is in progress or completed. In traditional terminology, verbs in the *-ing* form with the auxiliary *be* are called *progressive* or *continuous*; those in the *-en*, or past participle, form with the auxiliary *have* are called *perfect* tenses. In English our present perfect,

Bill has lived in Florida since 2002,

while referring to past, includes a connection to the present. This sentence tells us that Bill still lives in Florida. That present connection of one kind or another is implicit in the perfect tenses with *have*. And, as the examples in the following section show, verb strings with *had* refer to a point of time in the past connected to a more recent past time.

The tense marker, T, in our verb-expansion rule, however, is limited to only two tenses: present and past. These are the only two tenses represented by the form of the verb itself. Following are illustrations of our common tenses and auxiliary–verb combinations.

USING THE VERB FORMS

The traditional labels of these common verb forms are shown in parentheses.[2]

Base form and -s form (SIMPLE PRESENT)

I update my blog every week.	*Historical, habitual, propensity, or timeless present*
The concert starts at 9:00.	
Milton's poetry speaks to everyone.	
Spiders spin webs.	
I understand your position.	*Present point in time*

Pres + be + -ing + MV (PRESENT PROGRESSIVE)

I am updating my software.	*Present action of limited duration*
John is taking philosophy this term.	

[2] These traditional labels are called *tenses*. However, given our use of *tense* in the verb-expansion rule—that is, our restriction of T to present and past—we will adopt the linguist's term *aspect* in reference to the verb strings that are expanded with the perfect (*have* + *-en*) and progressive (*be* + *-ing*) auxiliaries.

Past + MV (SIMPLE PAST)

I moved to Omaha last March. *Specific point in time*

A virus erased all of my data.

Note that with an appropriate adverbial, this form can indicate an extended period of time in the past, not a specific point:

I studied Spanish *for three years in high school*.

Past + be + -ing + MV (PAST PROGRESSIVE)

A baby was crying during the entire ceremony this morning. *Past action of limited duration (often to show one particular action during a larger span of time)*

I was trying to sleep last night during the party, but it was no use.

Pres + have + -en + MV (PRESENT PERFECT)

The leaves have turned yellow already. *A completed action extending from a point in the past to either the present or the near present—an action with relevance to the present—or occurring at an unspecified past time*

I have finished my work.

The economy has improved this year.

Past + have + -en + MV (PAST PERFECT)

The hikers had used up all their water when finally they found a hidden spring. *Past action completed before another action in the past*

The students had finished only the first page of the test by the time the bell rang.

Pres + have + -en + be + -ing + MV (PRESENT PERFECT PROGRESSIVE)

Researchers have been studying climate change for decades. *Past action continuing into the present*

Past + have + -en + be + -ing + MV (PAST PERFECT PROGRESSIVE)

The authorities had been looking for the suspect even before the fire broke out. *Continuing past action completed before another action in the past*

EXCEPTIONS TO THE VERB-EXPANSION RULE

The verb-expansion rule is simple, but it is powerful. With it we can expand the verb slot in all the sentence patterns to express a great many variations in meaning. Given the variety of modals we have, which we can use with or without *have* + *-en* and *be* + *-ing*, the number of possible variations adds up to 50 or more for most verbs. However, we rarely use all the possibilities for any given verb. Our system restricts the use of some, and others we simply have no occasion to use.

We may say,

He seems grumpy.

and

They have remained friends.

we would probably never say,

*He is seeming grumpy.

or

*They have been remaining friends.

Most of the exceptions involve the restriction of *be* + *-ing* with certain linking verbs, with *be* as main verb, and with a small number of transitive verbs that refer to mental processes, such as *prefer*, *know*, and *like*, or states, such as *own*, *resemble*, and *weigh*.

ELL Issues Special Rules for *-ing* Verbs

The restriction that applies to the auxiliary *be* + *-ing* is rooted in the "continuous" or "progressive" meaning that *-ing* gives the verb; that "movement through time" is not logical with verbs like *prefer* and *know*. The restriction also applies to Pattern I, where *be* is the main verb followed by a time or place adverbial. We can use *have* + *-en* or a modal auxiliary with a time adverbial in Pattern I to describe an extended time in a particular place:

The students *have been* in the library since noon.

The students *will be* in the library until this afternoon.

But *be* + *-ing*, with its progressive meaning, simply doesn't work:

*The students *are being* in the library.

The Pattern I sentence "The students *are* in the library" simply identifies the present existence of the students in a particular place, not a

progressive or continuous state. The same restriction on *be* + *-ing* applies to Patterns II and III when the subject complement names a permanent, unchanging trait:

*He is being tall.

*He is being a new student.

See also the #2 Question for Discussion.

THE STAND-IN AUXILIARY *DO*

You may have noticed that one common auxiliary does not appear in our verb-expansion rule (even though it appears in this sentence)—the **stand-in auxiliary *do***, along with its *-s* and *-ed* forms, *does* and *did*. Why have we left those forms out of the discussion of auxiliaries? Don't they belong in our list, as modals perhaps or as alternatives to *have* + *-en* and *be* + *-ing*?

No, they don't. Even though most grammar books include the forms of *do* in their auxiliary lists along with modals and *have* and *be*, they don't really belong there. The auxiliary role played by *do* and *does* and *did* in the predicating verb is very different from that of the others. They belong in a list by themselves.

Consider which of the following sentences sound grammatical to you and which do not:

1. Luis may not work today.
2. Luis worked not yesterday.
3. Amy is not living here.
4. Amy lives not here.
5. Amy is not here.

You may have noticed that all five sentences, including the two that are ungrammatical, have something in common: They are all negative. And it's that negative marker *not* that makes sentences 2 and 4 ungrammatical. Without it, there would be no problem:

Luis worked yesterday.

Amy lives here.

What do the other three have that those two don't? Sentences 1 and 3 have auxiliaries; 5 has a form of *be* as the main verb. In order to make sentences 2 and 4 grammatical, we have to add an auxiliary. Here's where *do* comes into our grammar:

Luis didn't work yesterday.

Amy doesn't live here.

Here are two more sentences about Amy that are ungrammatical:

*Where lives Amy?
*Lives Amy in Austin?

As with negative sentences, all three kinds of questions—yes/no questions, *wh*-questions, and tag questions—also require auxiliaries:

Where does Amy live?
Does Amy live in Austin?
Amy lives in Austin, doesn't she?

When an auxiliary is required for a sentence variation, including negative sentences and questions, and there is no auxiliary, then *do* comes to the rescue—it stands in as a kind of dummy auxiliary. Linguists have a more formal name for this operation: They call it ***do* support**.

There is one more occasion that calls for the assistance of *do* support: the **emphatic sentence:**

Amy does expect to graduate in four years.
Do come in.
We did enjoy our trip to China.

These three sentences would be grammatical without a form of *do*, but they would lose their emphatic quality. In speech we can make our sentences emphatic simply by adding volume to either an auxiliary or to the verb itself. In writing we could put the verb in capital letters,

I LOVE vacations in the mountains

—but of course it's not standard procedure. When the sentence has an auxiliary, we can show the emphasis with italics or possibly an adverb:

I *have* appreciated your help.
I have definitely appreciated your help.

The emphatic *do* allows us to show the emphasis without any special gimmicks:

I did finish my homework.

The purpose of this discussion of *do* is twofold: (1) to help you understand the distinction between *do* and the other auxiliaries; and (2) to help

you appreciate how your grammar expertise automatically calls on *do* whenever you need an auxiliary.

Usage Matters Lie and Lay

One way to think about the tricky verbs *lie* and *lay* is in terms of their sentence patterns: One is intransitive (Pattern VI) and one is transitive (Pattern VII). Read the following information adapted from the eleventh edition of *Merriam-Webster's Collegiate Dictionary*, then fill in the blanks with their various forms.

lie/ (intran) **lay/**; **lain/**; **lying** + a. to be or to stay at rest in a horizontal position; be prostrate: REST, RECLINE (~motionless) (~asleep) b. to assume a horizontal position—often used with *down*.

lay/ (tran) **laid/**; **laid/**; **laying** 1: to beat or strike down with force 2 a: to put or set down b: to place for rest or sleep.

BASE	*-S FORM*	*-ED FORM*	*-ING FORM*	*-EN FORM*
1. lie	_____	_____	_____	_____
2. lay	_____	_____	_____	_____

Now identify the verbs in the following sentences as transitive or intransitive and indicate the base form of the verb: Is it *lie* or *lay?*

1. A good education can lay the foundation for a productive career. _____
2. The cat has never lain so still before. _____
3. Yesterday he lay very still. _____
4. Unfortunately, they laid the blame on us. _____
5. I lay on the beach for two hours yesterday. _____

If you are accustomed to hearing people say "I'm going to lay down for a nap" or commanding their dogs to "lay down," you may think that the last sentence in the list sounds wrong. It's not unusual to hear people say "I laid on the beach." The reason for this usage becomes clear when you examine the five forms of the two verbs: Both sets include *lay*. If you were a dictionary editor, would you label the intransitive use of *lay* as nonstandard? Write a note that you would include at the end of the dictionary entry.

The confusion arising with two other pairs of tricky verbs—*rise/raise* and *sit/set*—can be resolved in the same way as with *lie/lay*—that is, in terms of their sentence pattern category. The dictionary will identify them as transitive or intransitive and list their *-ed*, *-en*, and *-ing* forms.

THE SUBJUNCTIVE MOOD

Traditionally, the term **mood** has indicated how we feel about the content of our sentences. It is more accurate, however, to say that *mood* refers to the distinctive form of verbs. So far in this chapter, verbs have been primarily in the **indicative mood**. Generally, the indicative mood is used for statements of fact or opinion. The **imperative mood** is used for commands and directions. Most of the directions to the exercises are written with verbs in the imperative mood.

The **subjunctive mood** is rare, compared with the other two. It is used to signal necessity, desire, unreality, or conjecture. Although the verb forms may look familiar because they are also used in the indicative mood, the time they express differs.

The present subjunctive form is the base form of the verb. You will easily find it in *that* clauses following verbs that convey a strong suggestion or requirement, such as *demand, insist, recommend*, *propose,* or *suggest:*

The supervisor insists *that we <u>be</u> on time*.
He proposed *that everyone <u>write</u> a letter of protest*.

The past subjunctive looks like the indicative past (*ate, made, laughed*), but it expresses a wish or a hypothetical situation. Note that *were* is traditionally used in formal situations when the subject is in the first- or third-person singular (instead of *was*), although this is a rule that seems to be changing. You can find the past subjunctive in both *that* clauses and *if* clauses:

I wish *that I <u>were</u> you*.
If she <u>were</u> wealthy, she would become a philanthropist.

The perfect subjunctive is formed with the auxiliary *had* (past tense of *have*) and the *-en* form of the verb (the past participle). You will find this form in sentences about an action or event that did not occur:

She wishes *that she <u>had finished</u> by the deadline*.
If we <u>had left</u> on time, we wouldn't be stuck in traffic.

You may have noticed that we have started to talk about sentences with more than one clause. We had to jump ahead for a while so that you could see examples of the subjunctive mood. Rest assured, we will return to multi-clausal sentences in Part III.

Usage Matters I Wish . . .

We mentioned that the use of the past subjunctive with first- and third-person singular pronouns is variable. Although the standardized form is *were,* many speakers use *was.* Conduct a brief survey to find out more about how these forms are currently used.

1. Ask the participants in your study to complete these four sentences with *were* or *was*:
   a. I wish that I _____ you.
   b. He wishes that he _____ rich.
   c. If I _____ you, I wouldn't complain.
   d. If she _____ wealthy, she would become a philanthropist.
2. Ask participants if the form they didn't choose still sounds okay.
3. Jot down some reasons that might explain your results.
4. Report your results to the class.

CHAPTER 4 Key Terms

Aspect
Auxiliary
Do support
Dynamic
Elliptical clause
Emphatic sentence
Finite verb
Helping verb
Imperative mood
Indicative mood
Infinitive
Irregular verb
Modal auxiliary
Mood
Past tense
Regular verb
Stative
Subjunctive mood
Suffix
Tense
Verb-expansion rule

Identify the components of the main verb in each of the following sentences. Your answers will be in the form of verb strings, such as those given in Exercise 12.

1. The post office has recently installed a new ramp in front of the building.
2. The bumper sticker should have given us a clue to the driver's state of mind.
3. According to the press, the politician was being quite secretive about his past.
4. The English Department is offering free tutorials.
5. Online course offerings could soon expand.
6. Our company will try a new vacation schedule in the summer.
7. My favorite band is playing in the park this weekend.
8. Why do you think carbon-dioxide emissions have been increasing?
9. Until last week, Serge had never told me his middle name.
10. That play should have been a foul.
11. They may have been texting during the test.
12. Noriko had been studying Spanish since 2009.

1. Have you ever said or heard sentences such as *I've already ate, I should have went to the health center,* or *I could have broke an arm?* How do these dialectal variations differ from those you would say if you were using Edited American English?
2. The difference between two such sentences as

   He is tall. *and* He is foolish.

is obviously in the adjective that fills the subject complement slot. We cannot say

*He is being tall.

but we can say

He is being foolish.

so there must be a fundamental difference between the two adjectives.

The contrast is between **stative** and **dynamic** qualities—the one describing a state, usually permanent, and the other a changing quality. What is there about *be* + *-ing* that makes this restriction seem logical? Can you think of other stative adjectives (other than *tall*) that are restricted from the subject complement slot with *be* + *-ing?*

Perhaps a better way of describing the contrast between *foolish* and *tall*—between foolishness and height—concerns the presence or absence of volition, the power of choice. Which of the following adjectives describe characteristics that are willed: *young*, *tough*, *nice*, *red*, *absorbent*, *reckless*, *round?* Can these adjectives serve as subject complements with *be* + *-ing?*

3. Consider further restrictions on *be* + *-ing:*

   *Mary is resembling her mother.
   *The blue dress is fitting you.

   Can we speak of dynamic and stative or willed and nonwilled qualities of verbs as well as of adjectives? Consider the following verbs: *assume*, *suit*, *equal*, *enjoy*, *desire*, *agree with*, *mean*, *know*, *contain*, *lack*, *like*. Do any of these have restrictions? Why?

4. Do nouns carry such distinctions, too? Try the following nouns in the subject complement slot of Pattern III: *a doctor*, *a nuisance*, *a hero*, *a nice person*, *a gentleman*, *a hard worker*, *a construction worker*. Here is the slot: "He is being _____." Can all of them be used with *be* + *-ing*? What conclusions can you draw about NPs? Does volition make a difference?

5. Negative questions are sometimes used rhetorically. How does the form of the following rhetorical questions differ from the meaning of these questions?

   Shouldn't we lower tuition at this university?
   Haven't we heard those promises before?
   Aren't you tired of working overtime?

6. The following aphorism is ambiguous:

   No news is good news.

   Restate the sentence in two ways to demonstrate its two meanings.

7. Why do the following sentences from Shakespeare and the King James Bible sound strange to our twenty-first-century ears? What particular change that has taken place in the language do these sentences illustrate?

   Let not your heart be troubled.
   Know you where you are?
   Wherefore weep you?
   Revolt our subjects?
   What means this shouting?

CLASSROOM APPLICATION

In the following paragraph, look for the *historical present*—the use of the present tense to discuss an event that took place in the past.

> [1]Midwinter, an hour ahead of dusk, is a searching time. [2]As I climb through eddying fog, I cross a set of raccoon tracks printed in the snow. [3]An owl's shape passes as a blur. [4]Unlike these animals, I can depend on dinner. [5]My hunger now is emotional, and it sharpens when I notice the sky thinning to a deep indigo. [6]At 3500 feet I quicken my pace, hoping to glimpse the sun before it sets.

Try to identify all the verbs in the present tense. Next, change those verbs to the past tense. Read your new version aloud. Do you sense any difference? Which version sounds more immediate? Which version sounds more remote?

Now test for yourself the effect of the historical present by first writing a paragraph or two about a recent experience. Be sure to use the past tense. Then rewrite the paragraph, using the present tense. Exchange your work with classmates and discuss your reactions to both versions.

CHAPTER
5

Changing Sentence Focus

CHAPTER PREVIEW

The ten sentence-pattern formulas described in Chapter 3 represent the underlying framework of almost all the sentences we speak and write. In most of our sentences, the predicate slot following the main verb commands attention; it is usually the place where we focus on new information, the reason for the sentence.

This chapter will examine several ways of rearranging sentence patterns to emphasize information by shifting the focus. By the end of the chapter, you will be able to

- Recognize the difference between *active voice* and *passive voice* verbs
- Change active sentences into passive ones and passive sentences into active ones
- Understand when to use the passive voice effectively
- Identify and use the *there transformation*
- Recognize and construct two types of *cleft sentences*

THE PASSIVE VOICE

The "voice" of a sentence concerns the relationship of the subject to the verb. You're probably familiar with the definition of verbs as "action words," a description commonly applied to both intransitive and transitive verbs:

The time passed quickly. (Pattern VI)

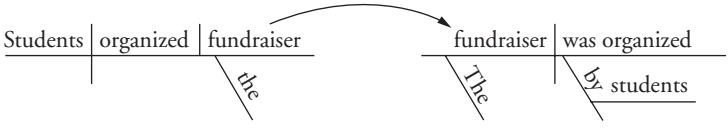
Students organized the fundraiser. (Pattern VII)

In these sentences the subjects are **agents.** They are performing the action; they are making something happen. Another term that describes this relationship of the subject to the verb is **active voice**.

What happens when we turn the Pattern VII sentence around, when we remove the agent from the subject slot and give that role to *the fundraiser,* the original direct object?

The fundraiser was organized by students.

This reversal changes the sentence from active to **passive voice**. The diagrams clearly illustrate the changed roles:



To understand the primary distinction between active and passive voice, it is important to recognize what happens to the subject–verb relationship. In our example, even though *students* is no longer the sentence subject, it still refers to agents, or actors; and *the fundraiser* is still the so-called "receiver of the action." Only their roles in the sentence, their functions, have changed—not their relationship to each other. The passive voice simply describes the event from a different perspective.

In the active voice, although the subject is the sentence topic, the slot that follows the verb, the direct object, is the focus of the sentence—and generally the new information. In other words, what is said about the topic is generally the reason for the sentence. Changing an active sentence into a passive sentence shifts the direct object from the focus position to that of sentence topic, or subject. We will see some examples of why that shift occurs in the next section. First, however, we will look at the changes to the verb string that occur in the passive voice.

A change from the active voice to the passive voice involves three steps, all of which are fairly easy to see in the diagrams of the fundraiser sentences:

1. An object, usually the direct object, becomes the subject.
2. A form of *be* is added as an auxiliary (in this case the past form, *was*, because *organized* in the active voice is past); it teams with the past participle, the *-en* form of the verb. In other words, we add *be* + *-en* to the active verb string.

3. The original agent, if mentioned, becomes the object of the preposition *by*. This third step is often missing; it is not required. Most passive sentences do not include the active agent.

If you think about the first step in the list, you'll understand why we are not using the other example of an action verb, *Time passed quickly*, to illustrate the passive voice: Most intransitive verbs cannot be made passive because they have no object.

As you learned in Chapter 4, the verb-expansion rule applies to all of the sentence patterns. We can think of it as the active-verb rule:

Active: T (M) (have + -en) (be + -ing) MV

As the formula shows, when we choose *be* as an auxiliary in the active voice, the main verb will be the *-ing* form. But according to Step 2 in our description, the auxiliary *be* is teamed with the past participle, the *-en* form of the verb:

The fundraiser was organized by students.

The passive formula shows this feature as a requirement of the passive voice; you'll note that, unlike the optional *be* + *-ing* in the active rule, the *be* + *-en* is not in parentheses:

Passive: T (M) (have + -en) (be + -ing) **be** + **-en** MV

This formula tells us that a passive verb has three requirements: (1) tense, (2) the auxiliary *be*, together with (3) the past participle form of the main verb. Here are the components of the passive verb in our fundraiser example:

past + be + -en + organize = was organized

A passive sentence can include optional auxiliaries, along with the required *be* + *-en*:

Construction will be completed before January.

Construction should have been completed by the end of the year.

We know these sentences are passive because the auxiliary *be* is not followed by the *-ing* form of the verb.

Exercise 13

Transform the active sentences into passive by following these steps:

1. Identify the components of the verb string.
2. Add *be* + *-en*.
3. Shift the direct object to subject position.
4. Include the active subject in a *by* phrase. (Note: This step is optional.)

Example:

The Red Cross is sending aid to the earthquake victims.

Active verb: pres + be + -ing + send
Passive: pres + be + -ing + be + -en + send = is being sent
Aid is being sent to the earthquake victims by the Red Cross.

1. I. M. Pei designed the John F. Kennedy Library.
2. The campus paper has published several important news stories this semester.
3. The student government will hold a run-off election in two weeks.
4. Previous Olympic athletes are carrying the torch.
5. That noise bothers me.
6. The company's security guards were monitoring the surveillance cameras.
7. You should back up your computer files on a regular schedule.
8. Heavy thunderstorms have knocked down power lines in three counties.

The Passive *Get***.** It's certainly accurate to recognize *be* as the auxiliary that signals the passive voice—but *be* is not the only one. On some occasions we call on the verb *get* to team up with the *-en* form of the verb to form the passive. Such occasions are informal ones; rarely do we see sentences like these in formal writing:

Dave finally got promoted.
The mail gets delivered in the morning.
Despite their differences, they are still getting married.

Formality—or its lack—is not the only reason that *get* falls short as an auxiliary, whether active or passive. Unlike other auxiliaries, *get* requires *do* support for negatives and questions:

Dave <u>did</u>n't get promoted.
When <u>does</u> the mail get delivered?

Some of our *get* sentences that look like passives are more accurately identified as linking verb patterns:

I got tired of waiting.

Hansel and Gretel got lost in the woods.

In these sentences, *tired* and *lost* are filling the subject complement slot. And in contrast to the first group of sentences, these two do not have an understood agent; there's no "by" phrase that's been deleted. So, in contrast to the passive sentences, here *get* is the main verb, not an auxiliary.

The Transitive-Passive Relationship. The ties between the transitive verb and the passive voice are strong. There are a few exceptions, including *have*, one of our most common verbs. In only a few colloquial expressions does *have* appear in the passive voice: "A good time was had by all," "I've been had." But in most cases *have* as a main verb does not occur in the passive voice:

I had a cold.

*A cold was had by me.

Juan has a new car.

*A new car is had by Juan.

Other verbs that fit Pattern VII but are rarely transformed into passive are *lack* ("He lacks skill in debate") and *resemble* ("Mary resembles her mother"). Linguists sometimes classify these as *midverbs* and assign them to a separate sentence pattern. But on the basis of form (NP_1 V NP_2), we will classify these sentences as Pattern VII and simply look on them as exceptions to the passive rule.

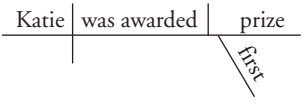
Patterns VIII to X in Passive Voice. The passive examples we have seen so far are all Pattern VII. But of course, all of our transitive patterns can be transformed into the passive voice. In the case of Pattern VIII, which has an indirect object in addition to the direct object, we have two options: Either of the two objects can serve as the subject of the passive:

Active: The judge awarded Katie first prize.

Passive: Katie was awarded first prize.

Passive: First prize was awarded to Katie.

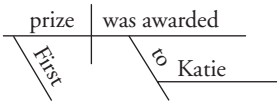
When we diagram the version with *Katie* as subject, the result looks exactly like an active Pattern VII:



Here, where we have two objects, we have retained the direct object in the passive; in traditional grammar this slot is called the **retained object**.

In order to identify the sentence pattern, to distinguish it from Pattern VII, we have to recognize the sentence as passive, and we do that by noting that the verb *was awarded* cannot be active (otherwise, the auxiliary *be* would be followed by *-ing*).

The diagram of the other version of Pattern VIII, with *first prize* as subject, looks exactly like Pattern VI:



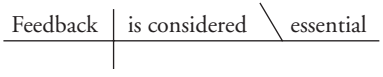
Again, the only way to identify the verb as passive is to look for the *be* + *-en* pattern.

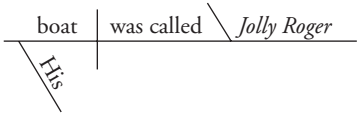
When we transform Patterns IX and X, which also have two slots following the verb, we have only one choice for the passive: Only the direct object can serve as the subject in the passive voice:

Active: Most writers consider feedback essential. (Pattern IX)

He called his boat *Jolly Roger*. (Pattern X)

In the passive voice, the active object complement becomes a subject complement. This transformation occurs because the original object becomes the subject:





Note that we have not included a *by* phrase—that is, the active subjects—in these passive versions. They could, of course, be added.

Again, in order to identify these last two sentences as Patterns IX and X, it is important to recognize the verbs as passive. Otherwise, they will be mistaken for linking verbs.

Exercise 14

Change the following active sentences into the passive voice, retaining the same verb tense and aspect. If a *by* phrase would be cumbersome, you do not have to include it.

1. The Root Glass Company designed the original Coca-Cola bottle in 1915.
2. Many states are passing legislation governing the use of domestic drones.

3. The judges have chosen three finalists for the science award.
4. These colorful murals have turned the staircase walls into an art museum.
5. Fans and sports writers often refer to Roger Federer as one of the greatest tennis players of all time.
6. Bach composed some of our most intricate fugues.

Changing Passive Voice to Active. To change a passive sentence into active voice, you need to perform three operations that essentially undo the three steps that produce the passive voice:

1. First, identify the agent, or actor—the doer of the verbal action. If the agent is named, you'll usually find it in a *by* prepositional phrase. If it's not there, just add "someone":

   A party is being planned by the film club. [Agent: the film club]

   The work should be finished by Friday. [Agent: someone]

2. Next, delete *be* + *-en* from the verb string:

   is being planned = pres + be + ing + ~~be~~ + ~~-en~~ + plan

   should be finished = past + shall + ~~be~~ + ~~-en~~ + finish

3. Rewrite the sentence with the agent in subject position, the revised verb in place, and the passive subject shifted to the direct object slot:

   The film club is planning a party.

   Someone should finish the work by Friday.

Exercise 15

Change these passive sentences to the active voice. Remember that in some cases the agent may be missing, so you will have to supply a subject for the active, such as "someone." Identify the sentence patterns for the active sentences you have produced.

1. The storm warning was issued by the National Weather Service.
2. New guidelines are posted each quarter.
3. The new reporters had been notified by the managing editor about the possible scandal.
4. Three finalists have been chosen for the science award.

5. Dental floss was manufactured for the first time in 1882.
6. Some regions of the world are being adversely affected by global warming.
7. The play was called a smashing success.
8. The poison has been rendered harmless.

THE PASSIVE VOICE IN PROSE

It's possible that everything you've heard or read about the passive voice has been negative. Sometimes English teachers even declare it out of bounds. This edict comes about because passive sentences sometimes have a stilted quality; and, yes, ineffective passives can often be improved by being changed to active voice. But often the reason for the problem is not the passive voice itself; the reason lies elsewhere. It's possible that an ineffective passive has the wrong subject, the wrong topic. In such a case, it's the focus that's the problem—not the mere fact that the sentence is passive.

It's fair to say that the main job of the passive voice is to provide cohesion. The passive enables the writer to shift emphasis in the sentence so that the reader will put the focus where it should be—on the new information. Below you will see the beginning of a paragraph from the discussion of verbs in Chapter 2. Note how the direct object slot in the first sentence, the new information (underlined), becomes the topic, the subject, of the three following sentences. It has gone from being the focus in the opening sentence to being the old, or known, information—the topic under discussion—in the others. Because that subject is not the agent, the doer of the action, we make use of the passive voice. The passive verbs are shown in bold type.

> When the dictionary identifies a word as a verb, it lists <u>three forms</u>: the base form (*laugh*), the past tense (*laughed*), and the past participle (*laughed*). <u>These three forms</u> **are** traditionally **referred to** as the verb's "three principal parts." <u>The base form</u> **is** also **known** as the infinitive; <u>it</u> **is** often **written** with *to* (*to laugh*). (p. 17)

Other Passive Purposes. The passive voice may also be appropriate if the identity of the agent is obscured in history or simply has no bearing on the discussion:

> The program was designed with student autonomy in mind.
>
> Oregon's economy is closely tied to the lumber industry.

The passive voice is especially common—and deliberate—in technical and scientific writing, in legal documents, and in lab reports, where the researcher is the agent but to say so would be inappropriate:

> I increased the temperature to 450° for one hour. (*Active*)
>
> The temperature was increased to 450° for one hour. (*Passive*)

In some instances the passive voice is simply more straightforward:

> Joe was sent to Iraq.

In some situations it appears that the purpose of the passive is to deliberately avoid mentioning the agent:

> It was reported today that the federal funds to be allocated for the power plant would not be forthcoming as early as had been anticipated. Some contracts on the preliminary work have been canceled and others renegotiated.

Such "officialese" or "bureaucratese" takes on a nonhuman quality because the agent role has completely disappeared from the sentences. In the foregoing example the reader does not know who is reporting, allocating, anticipating, canceling, or renegotiating.

This kind of agentless passive is especially common in official news conferences, where press secretaries and other government officials explain what is happening without revealing who is responsible for making it happen. The faceless passive does an efficient job of obscuring responsibility, but it is neither efficient nor graceful for the writing that most of us do in school and on the job.

Sometimes student writers resort to the passive voice in order to avoid using *I*, perhaps because they have overused this pronoun or because the teacher has ruled out the first-person point of view:

> The incessant sound of foghorns could be heard along the waterfront.

But English is a versatile language: First person ("I could hear …") is not the only alternative. Here's a version of the sentence using *sound* as the verb:

> The foghorns sounded along the waterfront.

Here's one that describes the movement of the sound:

> The incessant sound of foghorns floated across the water.

Many times, of course, the writer simply doesn't realize that the passive voice may be the culprit producing the vagueness or wordiness of that first draft. For example, the writer of the following sentence ended a family Christmas story with no awareness of voice at all:

> That visit from Santa was an occurrence that would never be forgotten by the family.

The active version produces a tight, straightforward sentence:

> The family would never forget that visit from Santa.

The writer could also have found an active sentence that retains *visit* as the subject:

> That visit from Santa became part of our family legend.

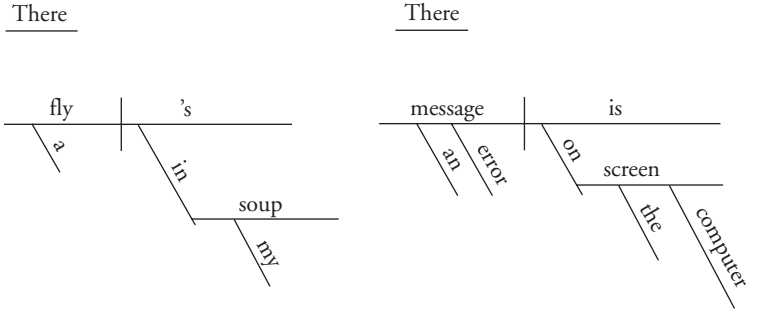
The passive voice certainly has a place in every kind of prose. To avoid it simply for the sake of avoiding it often results in a stilted, unnatural voice.

THE *THERE* TRANSFORMATION

Like the passive voice, the ***there* transformation** provides the writer a way of changing sentence focus by altering the word order—in this case, by opening the sentence with the unstressed *there*, known as an **expletive**; the subject of the sentence follows *be:*

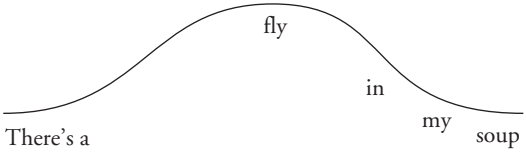
> There's a fly in my soup.
>
> There is an error message on the computer screen.

To diagram a *there* transformation, we must identify the underlying pattern. As the diagram shows, *there* has no grammatical function in the basic sentence:



When we use the *there* transformation, we are taking advantage of the natural rhythm of language. In general, our language is a series of valleys and peaks, a fairly regular pattern of unstressed and stressed syllables:

Sentences usually begin with an unstressed valley. And more often than not, that first unstressed slot is the subject. But the *there* transformation changes that usual word order. When the unstressed *there* fills the opening slot, it delays the subject until that first peak position of stress:



The *there* transformation applies when the subject of the sentence is indefinite: "*a* fly" or "*an* error message" rather than "*the* fly" or "*the* error message." The **indefinite article** is a signal that the subject of the *there* transformation is new information; we use the **definite article**, *the*, for old, or known, information. We might have occasion to say,

There's the fly I told you about.

if a particular fly under discussion lands in the soup. But clearly this is a known fly, so this is not the unstressed *there*. The stress it carries marks it as an adverb providing information of place (it's called the *locative adverb*, from the word *location*). The same is true of

There's that error message again.

In these sentences with definite subjects, we have simply shifted the order of the basic sentence pattern, as we sometimes do to emphasize adverbials:

Here's your book.

From the far distance came the sound of a marching band.

The expletive *there* is always unstressed; the adverb *there*, when it opens a sentence, is nearly always stressed, providing an exception to the normal rhythm pattern of that opening unstressed valley we just saw.

The adverb *there*, besides providing information of place, often acts as a kind of pointer. For example, read the following pair of sentences aloud and notice the difference in meaning and stress of the two *theres:*

> There's a piece of the jigsaw puzzle missing.
>
> There it is, on the floor.

You can almost see the finger pointing in the case of the second *there*.

In addition to the indefinite subject, the *there* transformation usually has a form of *be* either as the main verb or, in the case of the transitive and intransitive patterns, as an auxiliary. Pattern I (NP *be* ADV/TP) is the most common pattern we transform with *there;* Patterns II and III, in which *be* acts as a linking verb, will not accept the *there* transformation.

The form of *be* will, of course, depend on the tense and on the number of the subject, whether singular or plural:

> There were some power outages in the area.
>
> There has been an error in the operation you were attempting to perform.

But an exception to the general rule of **subject–verb agreement** occurs with the *there* transformation. A compound subject, which we usually treat as plural, may take the *-s* form of *be* under some circumstances:

> There was some great blocking and some fine running and passing in Saturday's game.

In this sentence "there were" would be awkward, even though the subject is compound.

The *there* transformation without a form of *be* is also possible, but such sentences are not very common:

> There came from the alley a low moaning sound.
>
> There followed a series of unexplained phenomena.
>
> There remains an unanswered question.

Listen to the difference between these sentences and those with *be*. These have a tight, controlled quality about them. Notice also that when a verb other than *be* follows *there* it shares the stress with the subject.

You will read more about the rhythm of sentences and about the *there* transformation as a tool for the writer in Chapter 15. English language learners may want to review the distinction between the indefinite article *a* and the definite *the* in Chapter 7.

Exercise 16

Identify the function of *there* in the following sentences. Is it the expletive or is it the locative adverb? Also identify the sentence patterns.

1. There's often a group of students standing by her office.
2. There they are now.
3. There's nothing to do tonight.
4. There's always a game to watch.
5. There's the mail carrier across the street.
6. There he goes.
7. Isn't there a spell checker on your word processor?
8. We ate there yesterday.

CLEFT SENTENCES

Another sentence variation that provides a way to shift the focus of attention is the cleft transformation, so called because it divides a clause into two parts: It cleaves it. The **cleft sentence** allows a writer to accomplish by means of word order what a speaker can do by varying the point of main stress or loudness. The following variations show how a speaker can change the focus or meaning of a sentence simply by putting stress on different words—that is, by saying certain words louder:

BEN posted a review of the concert on Facebook. (It wasn't Diane who did it.)

Ben posted a REVIEW of the concert on Facebook. (Not a video.)

Ben posted a review of the CONCERT on Facebook. (Not the movie.)

Ben posted a review of the concert on FACEBOOK. (Not on Tumblr.)

Because the conventions of writing do not include capital letters for words that should get main stress, as shown in the preceding sentences, the writer's intended emphasis may not always be clear. The cleft transformation solves the problem. In one kind of cleft sentence the main subject is *it* with a form of *be* as the main verb. This use of *it* is sometimes called the "anticipatory *it*." In reading the following sentences

aloud, you'll notice that you automatically stress the word or phrase following *was:*

It was Ben who posted a review of the concert on Facebook.
It was a review of the concert that Ben posted on Facebook.
It was the concert that Ben posted a review of on Facebook.
It was on Facebook that Ben posted a review of the concert.

The cleft sentence assumes background knowledge that the writer and reader share. In other words, you would not write "It was Ben who wrote the review" unless the review was already known to the reader.

Another kind of cleft sentence uses a *what* clause in subject position. Note that the added *was* separates the original sentence into two parts:

Ben wrote a concert review.
What Ben wrote was a concert review.

Sometimes *what* shifts the original verb phrase into subject position. Again, a form of *be* is added as the main verb:

A branch in the road caused the accident.
What caused the accident was a branch in the road.

Thick fog reduced the visibility to zero.
What reduced the visibility to zero was the thick fog.

You'll notice in both the ***it*-cleft** and ***what*-cleft** that the sentence pattern of the main clause has changed (the Appendix includes a diagram of the *what*-cleft). The cleft transformations produce sentences that are quite complicated structurally, with clauses filling certain slots in the patterns. You'll learn about these structures in later chapters.

Usage Matters Focusing Tools

The title of this chapter, "Changing Sentence Focus," calls attention to the purpose of the structures described. All of these focusing tools—the passive voice, the *there* transformation, and the cleft variations—enable you as a writer to make sure that the reader puts the emphasis of the sentence where you intend it to be.

Unfortunately, it's fairly standard practice for prescriptivists to describe these structures as problems to be fixed rather than as tools to be used, warning that sentences opening with "There is" or "There are" or "It is," besides being wordy, are also "guilty" of using *be* as the verb. The passive voice receives even

stronger criticism, often based on the absence of a clear agent. Sometimes, of course, the agent is irrelevant, sometimes unknown, sometimes deliberately excluded. But there are also times when the passive voice actually puts extra focus on the agent by placing it at the end of the sentence in the "by" phrase:

That famous game-ending home run was hit by Bobby Thomson.

Writers in earlier centuries had no qualms about using the passive voice. (Before 1907 it had never been mentioned as a usage issue.) You can find many passive sentences in the words of our Founding Fathers. For example, sixteen of the nineteen main clauses in the Bill of Rights are in the passive voice: *shall not be violated, shall be examined, shall not be required*, *shall be held, are reserved*, and so forth.

Our purpose in this chapter is to help you recognize those occasions when these focusing tools have a job to do. In Chapter 15 you'll read more about them in connection with cohesion.

CHAPTER 5 Key Terms

Active voice
Cleft sentence
Definite article
Expletive
Indefinite article
It-cleft
Passive voice
Retained object
Subject–verb agreement
There transformation
What-cleft

Sentences for PRACTICE

Shift the focus of the following sentences by using the structural variations you have studied in this chapter: the passive voice, the *there* transformation, and the cleft transformations. Write as many variations as you can.

1. The press has recently labeled our new senator a federalist on domestic issues.
2. An auditor from the Internal Revenue Service leaked sensitive information.

3. The transcontinental railroad brought an end to wagon trains along the Oregon Trail.
4. An anonymous donor is funding the research.
5. Employers value liberal arts majors for their analytical ability.
6. The new supervisor is constantly changing my schedule.
7. Police have arrested a celebrity chef for speeding.
8. AmeriCorps volunteers are making positive changes in our community.
9. Many school cafeterias are now serving more fruits and vegetables.
10. The destruction of the Amazon rainforest alarms a great many environmentalists.
11. An overheated fan caused the fire.
12. A recently released report is calling into question the validity of the election.

1. Do we ever need the stand-in auxiliary *do* for a passive sentence? Why or why not?
2. What do you know about a verb when it has two forms of *be* as auxiliaries?
3. In Chapter 3 we looked briefly at sentence variations that help us distinguish verb–particle combinations (phrasal verbs) from verb–adverb combinations:

   We jumped up. → Up we jumped.
   We made up. → *Up we made.

   Cleft sentences, introduced in this chapter, can also be useful in identifying properties of verbs:

   He came by the office in a big hurry.
   He came by his fortune in an unusual manner.
   Where he came was by the office.
   *Where he came was by his fortune.

Joe turned on the bridge and looked around.

Joe turned on the light and looked around.

It was on the bridge that Joe turned and looked around.

*It was on the light that Joe turned and looked around.

Here are some other pairs that look alike. Use transformations to demonstrate their differences:

The student looked up the word.

The teacher looked up the hall.

Sharon called up the stairs.

Karen called up the club members.

An electric car turned into the driveway.

Cinderella's coach turned into a pumpkin.

CLASSROOM APPLICATIONS

1. Examine the following newspaper headlines. You'll notice that some have incomplete verb phrases. Rewrite the headlines to complete the verbs; then identify their sentence patterns. (Note: You'll have to pay attention to voice—active or passive—in identifying the patterns.)

   Dissidents form action committee. (Pattern _____)

   Hurricane kills seven. (Pattern _____)

   Six found guilty of extortion. (Pattern _____)

   Team vies for championship. (Pattern _____)

   Battle of Verdun remembered in ceremony.
   (Pattern _____)

   Candidates ready for runoff election. (Pattern _____)

   Woman injured in crash. (Pattern _____)

   Fulbright scholarships awarded to two. (Pattern _____)

   Check the headlines of your local paper. Which patterns do you find? Do you find any difference in the patterns used for sports headlines and those heading general news?

2. The following paragraph is from an article on whales by Virginia Morell in the February 2008 issue of *Smithsonian:*

The humpback's haunting songs are among the most complex animal vocalizations. They have a hierarchical syntax, one of the basic elements of language, according to recent studies. That is, they sing units of sound that together form a phrase. The phrases *are repeated* in patterns known as themes. Each song *is composed* of anywhere from two to nine themes, and the themes *are sung* in a specific order. Some phrases sound like the low moan of a cello, while others are more like the chirp of a songbird. (p. 62)

Note the three underlined clauses. In each case, the passive voice has enabled the writer to use a known element in subject position, with the new information—the reason for the sentence—in the predicate, the position of main focus.

Is there a way the author could have been just as effective without using the passive voice? Imagine that you are the author—and your teacher has asked you to revise the paragraph, declaring the passive voice out of bounds. Working in groups, see if you and your classmates can improve on the original author's version, using only the active voice.

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PART

III

Expanding the Sentence

In this section we will take up three methods of expanding sentences: modification, noun phrase substitution, and coordination. You first learned about modification in Chapter 2, when you added adverbs to verb phrases (*adverbial* modification), adjectives to noun phrases (*adjectival* modification), and prepositional phrases to both (see the puppy example below). In Chapters 6 and 7 you'll see other structures (or *forms*), as well as these, that function as adverbials and adjectivals. In Chapter 8 you'll see verb phrases and clauses that fill noun phrase slots; in Chapter 9, modifiers of the sentence as a whole; and in Chapter 10, the expansion of the sentence and its parts by means of coordination.

FORM AND FUNCTION

One way to organize all of these new details of sentence structure is to think in terms of form and function. The labels designating **form** that you have learned include the names of word classes such as noun, verb, adjective, adverb, preposition, and conjunction; they also include the various phrases you have come to recognize—noun phrase, verb phrase, and prepositional phrase. We recognize, and can label, a form like *the puppy* as a noun phrase and *on the porch* as a prepositional phrase. That is, we need not see these structures only in the context of sentences in order to recognize their forms. However, it is not until we give those structures a context that we have a way of discussing their **functions**. Here's another way to think of it: In sentences, certain *forms* perform certain *functions.* In Chapter 3, you'll recall, we saw a prepositional phrase functioning in two ways, as both an adjectival and an adverbial:

The puppy on the porch is sleeping.
The puppy is sleeping on the porch.

Only when it's in a larger structure can we discuss a word or a phrase in terms of both form and function. In the chapters that follow, the sentence expansions include forms such as verb phrases and clauses that will be functioning as adverbials, adjectivals, and nominals.

The following chart will be helpful to you in understanding the two-sided relationship between form and function and in organizing the details of sentence expansions.

FORM	FUNCTION
Word	*Adverbial*
noun	modifier of verb
verb	
adjective	*Adjectival*
adverb	subject complement
	object complement
Phrase	modifier of noun
noun phrase	
verb phrase	*Nominal*
gerund	subject
infinitive	subject complement
participle	direct object
prepositional phrase	indirect object
	object complement
Clause	object of preposition
independent clause (sentence)	appositive
dependent clause	
nominal	*Sentence Modifier*
adverbial	
adjectival (relative)	

You'll discover that all of the general functions listed on the right—adverbial, adjectival, nominal, and sentence modifier—can be performed by all of the forms listed on the left—words, phrases, and clauses. As an illustration of this principle, turn to the table of contents and read the headings for Chapter 6. You will see that the chapter title names and defines a function: "*Modifiers* of the Verb: Adverbials." The major subheadings you'll see under that heading name the five forms that perform that function: *Adverbs*, *Prepositional Phrases*, *Noun Phrases*, *Verb Phrases*, and *Clauses*.

In this section of the book we will again use the sentence diagram to illustrate the various ways of expanding sentences, first with adverbials, then with adjectivals, nominals, and coordinated structures. The sentences are beginning to get long and complex, it's true; however, if you remember to consider exactly what you are analyzing—form or function—the diagrams will enhance your understanding, identifying, as they do, specific forms performing specific functions. Each of the various forms we have discussed—noun phrase, prepositional phrase, verb phrase, clause—has a particular diagram, no matter what its function in the sentence. For example, a prepositional phrase is always diagrammed as a two-part structure, with the preposition on the diagonal line and the object of the preposition on the attached horizontal line; a noun phrase is always diagrammed with the headword on the horizontal line and its modifiers attached below it.

Always begin your analysis of a sentence by identifying the underlying pattern, one of the ten basic sentences you diagrammed in Chapter 3. Then analyze each of the slots to see how it has been expanded. If you take these expansions one step at a time, asking yourself questions about form and function, you'll come to understand the system that produces the sentences of your language.

In these five chapters on sentence expansion, you will be building on your knowledge of the basic sentence patterns. It might be a good idea at this point to revisit Chapter 3, to review the sentence patterns.

CHAPTER
6

Modifiers of the Verb: Adverbials

CHAPTER PREVIEW

When you studied the sentence patterns in Chapter 3, you learned that in addition to their various required slots all ten patterns can include "optional slots," where we add information about time, place, reason, manner, purpose, and so on. Except for Pattern I and a few other verbs where the adverbial of time or place is required, the sentence patterns are grammatical without that information; that's what we mean by "optional." But of course that doesn't mean that the adverbial information is unimportant. In fact, that "optional" information is sometimes the very reason for the sentence.

In the introduction to Part III, you learned that the term **adverbial** names a function that is defined as "modifier of the verb." By the end of this chapter, you will be able to

- Identify and use five forms that add adverbial information: *single-word adverbs*, *prepositional phrases*, *nouns and noun phrases*, *verb phrases*, and *clauses*
- Identify and correct *dangling infinitive**s***
- Distinguish between dependent and independent clauses
- Define and recognize the differences among *complex sentences*, *compound sentences*, and *compound-complex sentences*
- Punctuate adverbials

THE MOVABLE ADVERBIALS

In the following sentence, each of the underlined structures—an **adverb,** a prepositional phrase, and a clause—adds adverbial information to the verb *gasped:*

The audience gasped nervously throughout the theater when the magician thrust his sword into the box.

The audience gasped (*How?*) nervously.

The audience gasped (*Where?*) throughout the theater.

The audience gasped (*When?*) when the magician thrust his sword into the box.

Even though all the adverbials in the preceding sentence follow the verb, there is really no fixed slot for most adverbials; in fact, **movability** is one of their most telling characteristics—and, for the writer, one of the most useful. In the preceding sentence, for example, there are several possibilities for ordering the three adverbials:

When the magician thrust his sword into the box, the audience nervously gasped throughout the theater.

Throughout the theater the audience gasped nervously when the magician thrust his sword into the box.

The position may depend on the writer's emphasis, on the rhythm of the sentence, on its relation to the previous sentence, or simply on the desire for sentence variety. Other structures that provide adverbial information are noun phrases and verb phrases. In this chapter we will take up each of these forms in its role as adverbial.

ADVERBS

The words we recognize as adverbs most readily are the **adverbs of manner**—the *-ly* words, such as *nervously*, *quietly*, and *suddenly*. These adverbs, derived from adjectives, usually tell "how" or "in what manner" about verbs:

They gasped nervously	=	in a nervous manner
They talked quietly	=	in a quiet manner
It stopped suddenly	=	in a sudden manner

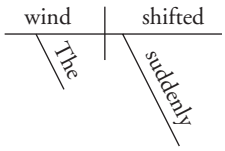
The manner adverbs are probably the most movable of all the adverbials; they can appear before or after the verb, as well as at the beginning or end of the sentence:

Suddenly the wind shifted.

The wind suddenly shifted.

The wind shifted suddenly.

Notice that all three versions of the sentence are diagrammed the same; the only clue to word order is capitalization:



A single-word adverb can even come within the verb string, between the auxiliary word and the main verb:

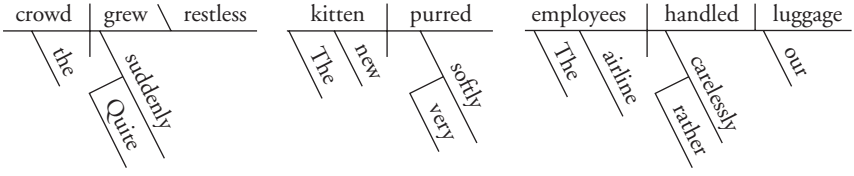
The roof was suddenly blown off by a strong gust of wind.

Or between auxiliaries:

I have actually been working on my senior thesis.

In all positions the manner adverbs can be marked by qualifiers, words such as *very*, *quite*, *so*, and *rather:*

Quite suddenly the crowd grew restless.
The new kitten purred very softly.
The airline employees handled our luggage rather carelessly.



Like the adjectives they are derived from, these adverbs can be made comparative and superlative with *more* and *most:*

More suddenly than the police expected, the crowd grew restless.
Of all the speakers, the minister spoke the most eloquently.

Besides the *-ly* adverbs, many other single-word adverbs provide information of time, place, frequency, and the like: *now*, *then*, *nowadays*, *today*, *often*, *always*, *sometimes*, *seldom*, *never*, *here*, *there*, *everywhere*, and many others.

I still jog here sometimes.
I seldom eat dessert.

Some of these, like the manner adverbs, can be compared and qualified:

I should jog more often.
Nowadays Judd and Betty jog quite often.

Although movability is a characteristic of all single-word adverbs, the various subclasses are bound by certain restrictions as to order. For example, in the following sentence, the adverbials of place and time cannot be reversed:

I am going there now.
*I am going now there.
Now I am going there.
*There I am going now.

The rules governing the order and movement of adverbs are quite complex, but as native speakers we are unaware of that complexity; our linguistic computers are programmed to follow the rules automatically.

ELL Issues Always

The adverb *always* isn't quite as movable as some of the other time adverbials: It doesn't fit comfortably at the beginning or the end of the sentence. It likes the preverb position, where it may be given a beat of stress and has the meaning of *habitually:*

I always order a medium pizza.
Joe always works late on Fridays.

Sometimes in that position it is given extra heavy stress—and when it is, the speaker is probably expressing annoyance rather than explaining someone's habitual behavior:

Pablo ALWAYS orders the extra-large pizza.
Joe ALWAYS works late on Fridays.

Investigating Language 6.1

The adverbs of frequency, such as those in these six sentences, are among our most movable. In terms of meaning, some are positive and some negative.

1. My friends and I have pizza frequently.
2. Occasionally I order mushrooms.
3. Sometimes I order extra cheese.

4. Seldom do I order hot sausage.
5. Never will I order anchovies.
6. I rarely finish the whole thing.

The movability of these adverbs enables us to change the emphasis in subtle ways. Interestingly, however, the six adverbs in this list don't always behave alike. Notice what has happened in sentences 4 and 5: How do the auxiliaries in those two differ? What rule goes into effect with these "negative" adverbs? What will happen to sentence 6 when you attempt a shift to the opening position?

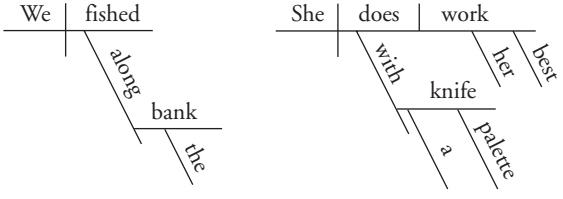
PREPOSITIONAL PHRASES

The **prepositional phrase** is our most common structure of modification, appearing regularly as a modifier of both nouns and verbs, as we have seen in our sample sentences throughout the chapters.

Prepositional Phrase

Preposition	**Object**
throughout	the theater
during	the winter break
for	my sake
according to	the weather report
instead of	the elevator
over	the rainbow
because of	his stubborn streak
without	your cooperation

As you learned in Chapter 3, the diagram for the adverbial prepositional phrase is always attached to the verb:

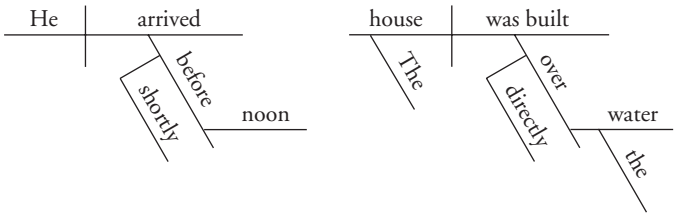


Some prepositional phrases have modifiers that qualify or intensify them, just as adjectives and adverbs do:

He arrived shortly before noon.

The house was built directly over the water.

In the diagram the modifier will be attached to the preposition:



Sentences often have more than one adverbial prepositional phrase:

We hiked in the woods for several hours on Saturday.

And like adverbs, adverbial prepositional phrases can occupy several positions, with those referring to time often more movable than those referring to place, especially when both appear in the same sentence:

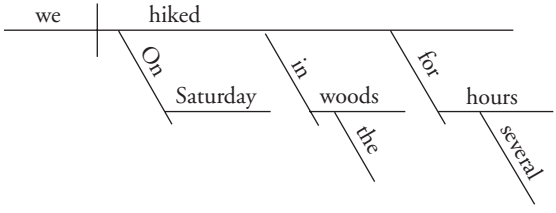
For several hours on Saturday we hiked in the woods.

On Saturday we hiked in the woods for several hours.

We are less likely to say:

In the woods we hiked on Saturday for several hours.

In general, an adverbial with a main focus will occupy a slot at or near the end of the sentence. But no matter where in the sentence they appear—whether at the beginning, the middle, or the end—in the diagram the adverbial prepositional phrases will be attached to the verb:



Exercise 17

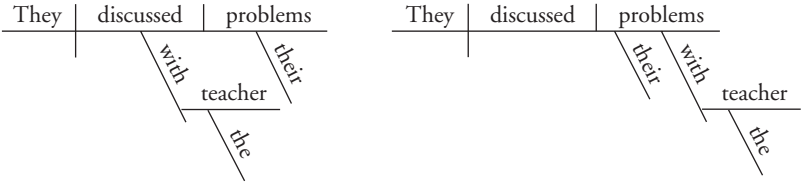
Diagram the following sentences, paying particular attention to the adverbials. Your first step should be to identify the sentence pattern.

1. In winter we burn wood for our heat.
2. We can heat our house very efficiently in cold weather because of its good insulation.
3. My roommate just went to the track for a run.
4. She'll be here in a minute.

5. Computers throughout the world are constantly being improved by designers.
6. Man is by nature a political animal. [Aristotle]

Because prepositional phrases can modify both verbs and nouns, **ambiguity** is fairly common. The prepositional phrase in the following sentence, for example, could be interpreted as meaning either "with whom" or "which problems":

They discussed their problems with the teacher.



In speech, meaning is rarely a problem, and when it is, the listener can ask for clarification. But the solitary reader has no one to ask, "What do you mean?" or "How's that again?" So the writer has an obligation to make such questions unnecessary. Understanding when modifiers are ambiguous is important for writers; avoiding ambiguity is a requirement of clear writing.

Exercise 18

Rewrite each of the following sentences in two ways to show its two possible meanings:

1. I'm going to wax the car in the garage.
2. We watched the fireworks on the beach.
3. Natasha tripped her teammate with the bat.
4. Susan washed the stones she found in the river.

NOUNS AND NOUN PHRASES

Nouns and noun phrases that function adverbially form a fairly short list designating time, place, manner, and quantity. Here are some of them:

We walked home. _____
I'm leaving Monday morning. _____
I'm going your way. _____
Every day he studied two hours. _____

I travel a great deal. _____

We are flying tourist class. _____

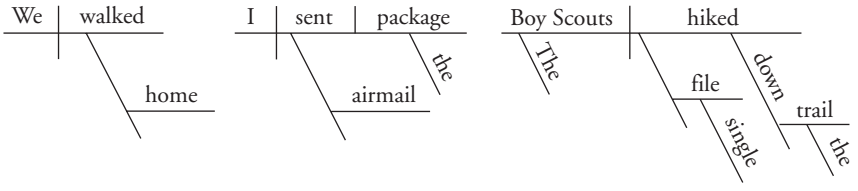
I sent the package airmail. _____

The Boy Scouts hiked single file down the trail. _____

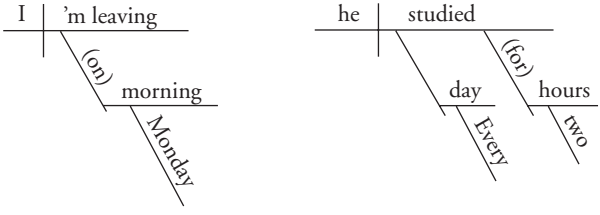
He arrived this evening. _____

These noun phrases may look suspiciously like direct objects or subject complements, but if you remember to think about the kind of information that adverbials contribute to the sentence, you should have no trouble recognizing them as adverbials. In the blank following each sentence, write the adverbial question that the noun phrase answers.

These noun phrases work like prepositional phrases—like prepositional phrases with missing prepositions. The traditional grammarian labels them **adverbial objectives** and diagrams them as though they were the objects in prepositional phrases:



In some of these sentences the preposition is optional: (*on*) Monday morning, (*for*) two hours, (*by*) airmail, (*in*) single file. This method of diagramming the adverbial noun phrase acknowledges both its *form*—a noun headword on a horizontal line with or without modifiers—and its *function*—a modifier of the verb.



Investigating Language 6.2

In Chapter 3, when you first studied the sentence patterns, you were advised to think in terms of the referents of the NPs in determining the sentence patterns. For example, you can distinguish Pattern V,

Carmen became a doctor [NP_1 V NP_1]

from Pattern VII,

Carmen called a doctor [NP_1 V NP_2]

by recognizing the relationship that the two NPs have to each other. That is, when the NP that follows the verb has a referent different from that of the subject, you can assume that it's a direct object and that the verb is transitive.

In Chapter 5, you learned about another test for determining if a verb is transitive: Can you make the sentence passive? Can you say "A doctor was called (by Carmen)"? In this case, the answer is yes. This means that the verb is most likely transitive and the sentence is Pattern VII.

Now we come to a complication of sorts—sentences that look like Pattern VII:

We arrived home.

I work Sundays.

In both cases the verb is followed by an NP with a referent different from that of the subject. What test can you apply to show that *arrived* and *work* are not transitive verbs?

Here's a pair that might fool you. How can you show that they belong to different patterns? What tests can you apply?

Terry is flying the plane.

Terry is flying first class.

You'll want to bear in mind the kind of information that adverbials and direct objects contribute, the kinds of questions that they answer. Consider also the possibility of an optional preposition.

Exercise 19

Underline the adverbials in the following sentences and identify their forms. Then identify the sentence patterns. In making your judgments, you'll want to think about the kind of information that each slot contributes to the sentence.

1. Pete is working nights this week.
2. I was awake the whole night.
3. I'll see you soon.
4. This morning Pam threw away the leftover spaghetti.
5. George will do dishes next time.
6. I love vacations.
7. Bill works weekends.
8. At the first sign of rain we packed up.

VERB PHRASES

The most common form of the verb in an adverbial role is the **infinitive**, the base form of the verb with *to:*

Mom cashed a check <u>to give Jody her allowance</u>.

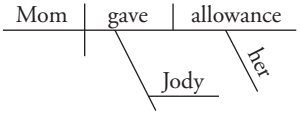
I went home early <u>to shower before the party</u>.

Jennifer took on two paper routes <u>to earn money for camp</u>.

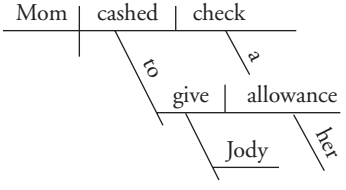
Remember that the infinitives—*to give*, *to shower*, and *to earn*—are not simply verbs with *to;* they are entire verb phrases, complete with complements and modifiers. But unlike the predicating verb strings, these infinitive phrases have no tense, so they are called non-finite—that is, infinitive.

Underlying the first infinitive phrase is a Pattern VIII sentence:

Mom gave Jody her allowance.



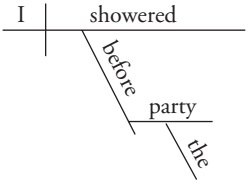
When we turn that predicate into an infinitive, the relationship of the complements and the verb stays the same, as the following diagram shows. We have a Pattern VIII infinitive, an adverbial that tells why, in a Pattern VII sentence:



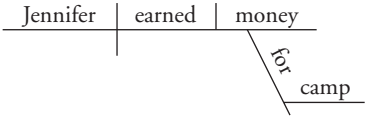
At first glance you may confuse the infinitive with a prepositional phrase, such as *to school* or *to the store*; *to* appears in both constructions, and the traditional diagrams are similar. But there is an important difference in form: In the prepositional phrase, a noun phrase follows *to;* in the infinitive, a verb phrase follows *to*.

Underlying the *shower* infinitive phrase in the second example is a Pattern VI sentence; underlying the *earn* phrase in the third example is a Pattern VII sentence:

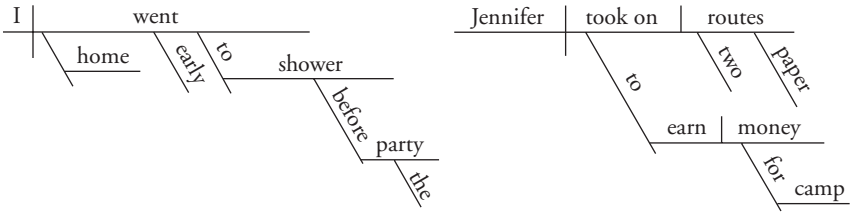
I showered before the party.



Jennifer earned money for camp.



The Pattern VI sentence is now a Pattern VI infinitive phrase; the Pattern VII sentence is now a Pattern VII infinitive phrase. The *shower* phrase has been added to a Pattern VI sentence (*I went home early*), the *earn* phrase to a Pattern VII (*Jennifer took on two paper routes*):



Note, too, that the subjects of the sentences are also the subjects of the infinitives.

In the first and third sentences, where the infinitive phrases follow nouns, *check* and *routes*, they may appear to modify those nouns. The clue that says otherwise is the meaning "in order to" that underlies almost all adverbial infinitives; they answer the question *why*:

> Mom cashed a check **in order to** give Jody her allowance.
>
> I went home early **in order to** shower before the party.
>
> Jennifer took on two paper routes **in order to** earn money for camp.

In fact, we often include *in order*, especially in the introductory position:

> In order to earn money for camp, Jennifer took on two paper routes.

In diagramming the expanded version, you can treat it like a phrasal preposition, with "in order to" on the diagonal line.

There are exceptions. Occasionally an infinitive functions adverbially without the meaning of "in order to," but such sentences are uncommon in speech:

> The woman searched the whole apartment only to find her eyeglasses on her head.
>
> I arrived at the club only to realize the show was next week.

These infinitives have an almost main-verb rather than adverbial quality. We could, and probably would, more often say:

> The woman searched the whole apartment and found her eyeglasses on her head.
>
> I arrived at the club and realized the show was next week.

Other exceptions, which are fairly common idioms, occur with the verbs *come* and *live*. Here too the infinitive has main-verb status:

I've come to believe in UFOs.

I've come to understand your point of view.

You'll live to regret that remark.

Dangling Infinitives. We noted that the subject of the sentence is also the subject of the adverbial infinitive. When this is not the case, the infinitive is said to "dangle." In the following sentences, the infinitive phrases have no stated subject:

To keep farm machinery in good repair, a regular maintenance schedule is necessary.

For decades the Superstition Mountains in Arizona have been explored in order to find the fabled Lost Dutchman Mine.

Certainly the problem with these sentences is not a problem of communication; the reader is not likely to misinterpret their meaning. But in both cases a kind of fuzziness exists that can be cleared up with the addition of a subject for the infinitive:

A farmer needs a regular maintenance schedule to keep the farm machinery in good repair.

For decades people [or adventurers or prospectors] have explored the Superstition Mountains in Arizona to find the fabled Lost Dutchman Mine.

Usage Matters The "Split" Infinitive

This term **split infinitive** is actually a misnomer (that's why the quotation marks are there in the heading). The infinitive is a single word, the base form of the verb; and for all verbs except *be*, the infinitive has the same form as present tense. The word *to* that usually introduces the infinitive (sometimes called "the sign of the infinitive") enables a verb phrase to function as an adverbial or an adjectival or nominal. The infinitive phrase will often include modifiers and complements.

For example, note that in the following Pattern VII sentence there's an adverb (*finally*) in the position before the verb and a noun phrase after it, functioning as the direct object (*the road to the beach*):

We finally located the road to the beach.

When we turn this predicate into an infinitive phrase by adding *to* and changing the verb to its base (infinitive) form (*locate*), it can become part of another sentence. Here it functions as a delayed subject:

It took almost an hour to finally locate the road to the beach.

Here it's the subject:

To finally locate the road to the beach was a relief.

Note that *finally* precedes the verb in the infinitive phrase, just as it does in the sentence pattern that underlies it. It is that position, between *to* and the infinitive, that is called the "split" and sometimes mistakenly faulted as an error.

We know, of course, that adverbials come in many forms in addition to simple adverbs and that they are movable. In the position before the verb, however, single-word adverbs are the most common; multi-word phrases are fairly rare. And they're the ones that tend to sound awkward. So it makes sense that they would sound awkward in infinitive phrases too. We might say

Our family now and then has waffles for dinner.

But an infinitive phrase made from this sentence would be somewhat awkward; it would call attention to itself:

We like to now and then have waffles for dinner.

A reader would likely expect the adverbial *now and then* to either open or close the sentence, rather than to "split" the infinitive.

However, although the adverbial between *to* and the verb may not be the most effective placement in some cases, it is not a grammatical error. And, in the case of single-word adverbials, it is a rather common structure, as in the well-known "Star Trek" opening: "to boldly go where no man has gone before."

Exercise 20

Underline all the adverbial modifiers in the following sentences. Identify the sentence pattern of the main clause and any adverbial phrases. After doing that analysis, you should have no trouble diagramming the sentences.

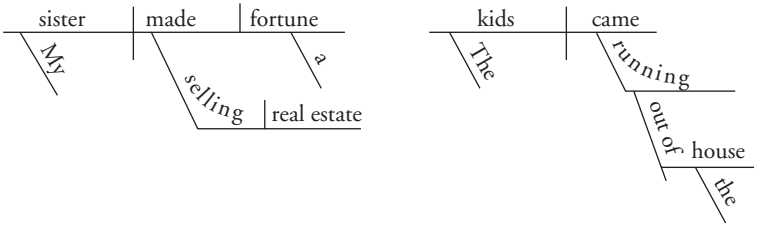
1. Our cat often jumps up on the roof to reach the attic window.
2. Sometimes she even climbs the ladder to get there.
3. Last night my computer blinked ominously during an electrical storm.
4. I immediately turned it off.

5. We went to the mall last Saturday to check out the big sales.
6. Afterwards we stayed home to watch the playoff game with Gramps.

Participles as Adverbials. Although we have traditionally thought of the participle as an adjectival (and that is certainly its more common role), some participles and participle phrases clearly have an adverbial function, providing information of time, place, reason, and manner, as other adverbials do:

> My sister made a fortune <u>selling real estate</u>. (*How?*)
> The kids came <u>running out of the house</u>. (*How? Where?*)

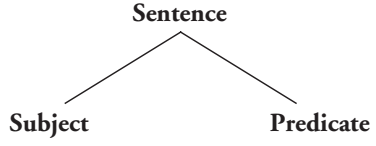
The adverbial participle phrase is diagrammed below the verb, as other adverbials are:



CLAUSES

What is a **clause**? When is a clause adverbial?

The label *clause* denotes a form: a group of words with a subject and a predicate. The ten sentence patterns described in Chapter 3 have this form. The branching diagram, you'll recall, illustrates the two parts:



In other words, the ten sentence patterns are essentially clause patterns.

From the standpoint of mechanical conventions, we can define **sentence** as a word or group of words that begins with a capital letter and ends with a period or other terminal punctuation. A more complete definition would read as follows:

> A *sentence* is a word or group of words based on one or more subject–predicate, or clause, patterns; the written sentence begins with a capital letter and ends with terminal punctuation.

This definition eliminates "Wow!" and "The very idea!" and "Rats!" as sentences, but it includes commands, such as "Help!" with its underlying subject–predicate "You help me." All sentences, then, are clauses, *but not all clauses are sentences*.

At the opening of this chapter we saw a *when* clause in the sentence about the magician:

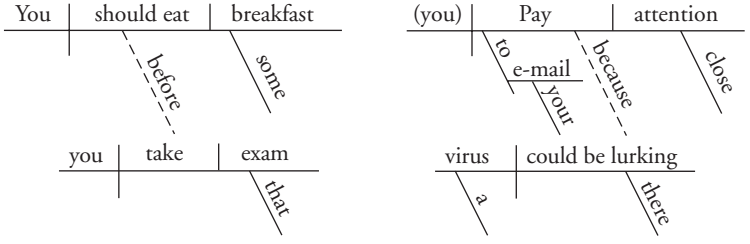
> The audience gasped nervously throughout the theater when the magician thrust his sword into the box.

Without the word *when*, this clause would be a complete sentence. The subordinating conjunction *when*, however, turns it into a **dependent clause**—in this case, a dependent clause functioning as an adverbial.

The term *dependent clause*, in contrast to **independent clause**, refers to any clause that is not itself a complete sentence. Another set of contrasting labels traditionally given to clauses (in addition to *independent* and *dependent*) is *main* and *subordinate*. In later chapters we will see other dependent clauses, some that function as adjectivals, modifying nouns, and others as nominals, filling NP slots. In traditional terms, any sentence that includes a dependent clause of any kind is known as a **complex sentence**. A sentence with two or more independent clauses is a **compound sentence**. And one with a dependent clause and more than one independent clause is called **compound-complex**.

The most common subordinating conjunctions that introduce adverbial clauses are *if*, *after*, *because*, *before*, *since*, *so*, *until*, *when*, and *while*. Here in the adverbial chapter you will see examples of clauses that answer such adverbial questions as *when* and *why*, as you'll see in the following sentences:

> You should eat some breakfast before you take that exam.
>
> Pay close attention to your e-mail because a virus could be lurking there.



At first glance these sentence diagrams may look complicated, but as you can see, they are simply two sentence patterns connected by the subordinating conjunction that introduces the adverbial clause. Note too that the adverbial *because* clause itself includes an adverbial—the adverb *there*.

Usage Matters Although/Though

As subordinating conjunctions, *although* and *though* are quite similar:

Although it was raining, the game wasn't canceled.

Though it was raining, the game wasn't canceled.

When they introduce a dependent clause, they are more or less interchangeable. However, *though* may also be used as a conjunctive adverb in the middle or at the end of a clause, a role *although* cannot perform:

We looked all over for work. Jobs, though, were scarce.

We looked all over for work. Jobs were scarce, though.

Exercise 21

Diagram the sentences, paying particular attention to all the sentence patterns, those of adverbial verb phrases and clauses, as well as of main clauses. Remember, too, that any adverbial that includes a verb (as clauses and verb phrases do) can also include other adverbials.

1. We will be visiting Yellowstone Park this summer, when we drive across the country in our new hybrid.
2. Last year we stayed at Silver Falls State Park for three days during our vacation in Oregon.
3. Whenever our dog sees lightning or hears thunder, he scratches frantically at the door to get our attention.
4. Is Gina really moving to Memphis to look for a job after she graduates?
5. I never take the subway home at night because my family worries about me.
6. After our building was burglarized twice in one month, we searched Craigslist to find a new apartment.

PUNCTUATION OF ADVERBIALS

You may have noticed in the examples that some opening adverbials are set off by commas and some are not. Their punctuation is sometimes a matter of choice, especially in the case of phrases. Generally a short prepositional phrase or noun phrase or an adverb will not be set off:

Saturday morning we all pitched in and cleaned the garage.

By noon we were exhausted.

Hastily they gathered their books and left the room.

With longer prepositional phrases there is a choice:

At the top of the hill the hikers sat down to rest.

At the end of a long and exhausting morning, we all collapsed.

When the end of the adverbial slot is not readily apparent, the comma will be needed to prevent misreading:

During the winter, vacation days are especially welcome.

In the middle of the night, winds from the north brought subzero temperatures and the end of summer.

The two opening adverbial structures that are *always* set off by commas are verb phrases and clauses—no matter what their length:

To earn money for camp, Jennifer took on some freelance work.

To succeed, you'll need self-discipline.

When the speech finally ended, the audience broke into applause.

When an adverbial interrupts the verb phrase for a special effect, it will be set off by commas:

I finally bought, on my birthday, a brand new car.

The stranger asked me, quite openly, for my credit card number.

When the opening phrase is parenthetical—more clearly a comment on the whole sentence than a straightforward adverbial—then a comma is called for:

According to all the polls, the incumbent was expected to win.

On the other hand, not everyone was surprised at the outcome of the election.

Luckily, no one was hurt.

The punctuation of sentence modifiers is discussed in Chapter 9.

Investigating Language 6.3

It's not at all unusual for inexperienced writers to punctuate dependent clauses as complete sentences. It's probably the most common **sentence fragment** that teachers encounter:

The children have been quite bored this summer. Because the swimming pool has been closed since July.

Apparently the drought is not over yet. Although we had a lot of rain last spring.

In the second example, what's the difference between *although* and *apparently?*

If you listen carefully to the intonation of dependent clauses and complete sentences, you will hear the difference. Read the clauses aloud:

because you were here

since Joe went away

if he knows the truth

Now read them without the subordinating conjunction:

You were here.

Joe went away.

He knows the truth.

You can probably hear the pitch of your voice dropping at the end of the last three. In the set with conjunctions, your pitch would normally stay more level on the last word. (Even if you didn't read them with that contrast, you probably could do so to illustrate the difference.)

There's another way of reading that first group: as if they were answers to questions. In fact, such sentence fragments are common in conversation:

Q. Why did you come back? A. Because you were here.

Q. How long have you lived alone? A. Since Joe went away.

Q. Will Mike ever forgive you? A. If he knows the truth.

Does this reading help explain why writers make punctuation errors? What can a writing teacher do to help students understand and correct their punctuation? (You can read about known and new information in Chapter 15.)

CHAPTER 6 Key Terms

Adverb
Adverb of manner
Adverbial
Adverbial clause
Adverbial infinitive
Adverbial noun phrase
Adverbial participle
Adverbial prepositional phrase
Ambiguity
Clause
Compound sentence
Compound-complex sentence
Complex sentence
Dangling infinitive
Dependent clause
Independent clause
Infinitive
Main clause
Movability
Prepositional phrase
Sentence
Sentence fragment
Split infinitive
Subordinate clause
Subordinating conjunction

Underline the adverbials in the following sentences and identify their forms. For additional practice, identify the sentence patterns and diagram the sentences. Remember also to identify the sentence patterns of the adverbial verb phrases and clauses.

1. In my sociology class, the professor has created a Facebook page for the course.
2. Each week, we are expected to post articles and videos on the class page.
3. If our posts receive enough likes, we get a gift certificate to the campus cafe.
4. Because our professor has little experience with Facebook, the teaching assistant manages the class page.
5. According to research, students get better grades and feel more connected to other students when they engage with social media connected to the class.
6. To cut down on other distractions, our professor recently declared the use of cell phones off-limits in class.
7. Cowards die many times before their death. [Shakespeare]
8. Be silent always when you doubt your sense. [Alexander Pope]
9. Isabelle plans to stay home on Friday afternoon to fix a special vegetarian dinner for her roommates.
10. During the month of December there are always dozens of holiday specials on television.
11. Where were you when I needed a shove to get my car to the garage for repairs?
12. Never in the field of human conflict was so much owed by so many to so few. [Winston Churchill]

1. How would you analyze the following sentences, which were spoken in a television interview by an attorney whose client had been accused of murder?

   You're not talking a traffic ticket here. You're talking somebody's life.

In considering the sentence patterns and the referents of the noun phrases, you might think that *talking* is a transitive verb. Is it?

2. How do you account for the difference in meaning of the following sentences? Why is "in the mountains" so important?

   After his retirement, Professor Kessler lived for six months in the mountains.

   After his retirement, Professor Kessler lived for six months.

3. As you know, single-word adverbs are often movable, producing a number of variations in a sentence. How many acceptable variations can you produce by adding the adverb *frequently* to the following sentence?

   I have had colds this year.

   Are there any slots in the sentence where *frequently* is clearly unacceptable?

CLASSROOM APPLICATION

Compose a cinquain (pronounced "sin-cane")—a five-line poem in which the number of syllables increases with each line—about an action or feeling; in other words, your topic is a verb. For the five lines, use the five forms of adverbials you studied in this chapter: adverb, prepositional phrase, noun phrase, verb phrase, and clause—preferably in that order. The title of your poem will be the verb (or, possibly, a verb + direct object or a verb + subject complement) that you're expanding with the five adverbials. Here is an example:

Waiting
Here
For you
One last time
To plead my case
Because you promised to listen

Here are some possible titles for you to try: Sleeping, Studying Grammar, Worrying, Playing Soccer, Feeling Special, Making Friends, Skiing, Thinking.

CHAPTER
7

Modifiers of the Noun: Adjectivals

CHAPTER PREVIEW

The traditional definition of **adjective** is "a word that modifies a noun." Like the word *adverb*, however, *adjective* actually refers to a word class, or form, with particular characteristics, not to a grammatical function. That traditional definition, then, turns out to denote an **adjectival**, the topic of this chapter. By now you've probably come to understand that the adjective is only one of many structures that modify nouns. In this chapter, you'll examine other forms and structures that function as adjectivals.

By the end of this chapter, you will be able to

- Understand the ways noun phrases can be expanded
- Identify and punctuate preheadword modifiers: *determiners*, *adjectives*, *nouns*, and *participles*
- Recognize and use postheadword modifiers: *prepositional phrases*, *relative clauses*, and *participial phrases*
- Identify and correct *dangling participles*
- Understand the distinction between *restrictive* and *nonrestrictive modifiers*
- Recognize when *infinitives*, *noun phrases*, and *adverbs* function as postnoun modifiers

As you know, a noun phrase occupies at least one slot in every sentence pattern—the subject slot. And in six of the ten patterns, noun phrases occupy not only the subject slot but one or more slots in the predicate as well: direct object, indirect object, subject complement, and object complement; the noun phrase also serves as the object of the preposition. Recalling the chart at the beginning of Part III, we could say, then, that the *form* "noun phrase"

can perform all of those *functions* in a sentence. Most of the NPs used in the sample sentences have been simple two-word phrases: determiner + headword (*the students*, *her laptop*, *a clock*, *their homework*). But in the sentences we actually speak and write, the noun phrases are frequently expanded with modifiers—not only with adjectives, the basic noun modifier, but with other forms as well. In preheadword position we use nouns as well as adjectives—and, as we'll see later in the chapter, single-word participles:

Brittany bought a pair of turquoise sneakers.
My roommate wears cargo pants.

In postheadword position we use prepositional phrases, participial phrases, and relative clauses:

The house *on the corner* is new. (prepositional phrase)
That house *covered with ivy* looks haunted. (verb phrase)
This is the house *that Jack built.* (clause)

We can think of the noun phrase as a series of slots (in much the same way as we looked at the expanded verb), with noun headword as the required slot and the slots before and after the headword as optional:

				NOUN				
NP =	(Det)	(___)	(___)	HEAD-WORD	(___)	(___)	(___)	

Filling the **headword** slot in the noun phrase is, of course, the noun, the word signaled by the determiner. (In the previous list of sample sentences, the word *house* fills the headword slot of the underlined noun phrases.) Traditional grammarians define noun as "the name of a person, place, or thing"—a definition based on meaning. That definition works, but in a limited way. A better way to identify nouns, as you learned in Chapter 2, is to put your innate language ability to work: Is the word signaled by a determiner—or could it be? Can you make it plural? Also, an understanding of the system of pre- and postnoun modifiers in the noun phrase will make the identification of the noun headword an easy matter.

Recognition of the headword of the noun phrase can also help in preventing problems of subject–verb agreement. Such problems can arise when a postheadword modifier includes a noun itself:

*The stack of wedding invitations were misplaced.

*The photos on the wedding invitation really moves me.

With just a few exceptions, it is the number, either singular or plural, of the headword in the subject noun phrase that dictates the form of the verb in the present tense. In the preceding sentences, the writer has used the wrong noun in making the verb selection. *Stack* and *photos* are the headwords; *invitations* and *invitation* are simply parts of postnoun modifiers.

The stack was misplaced.

The stack of wedding invitations was misplaced.

The photos really move me.

The photos on the wedding invitation really move me.

The exceptions to this system involve noun phrases with certain *phrasal quantifiers* and pronouns in which the modifier rather than the headword determines the verb:

A lot of my friends are coming over for dinner.
Some of the cookies are missing.
Some of the cake is missing.

This topic, along with other details of determiners, is discussed further in the "Determiner" section of Chapter 13.

THE DETERMINER

The **determiner**, one of the closed classes, is the word class that signals nouns. This class includes *articles*, *possessive nouns*, *possessive determiners*, *demonstrative determiners*, and *numbers*, as well as a variety of other common words. When you see one of these words, you can be fairly sure you're at the beginning of a noun phrase.

The native speaker rarely thinks about determiners; they are automatic in speech. But for the writer, the determiner's role is something to think about. For example, as the first word of the noun phrase, and thus frequently the first word of the sentence and even of the paragraph, the determiner can provide a bridge, or transition, between ideas. The selection of that bridge can make subtle but important differences in emphasis:

This job offer sounds really tempting.
The job offer …

Their job offer …
One such job offer …
All their job offers …
Those job offers …

In selecting determiners, writers have the opportunity not only to make such distinctions but also to help their readers move easily from one idea to the next in a meaningful way.

Some nouns, of course, are used without determiners: proper nouns (*Maria*, *Berkeley*), noncountable nouns (*salt*, *water*), abstract nouns (*justice*, *grief*), and sometimes plural count nouns (*apples*, *students*). You will read more about these categories in Chapter 12.

ELL Issues a(n)/the

The distinction between the indefinite article *a* (or its variation *an*) and the definite *the* is a critical one, not only in the selection of the *there* transformation but in other contexts as well. We select the indefinite *a* at the first mention of a noun, when the specific referent of the noun has not yet been established; but for subsequent mentions, the definite *the* takes over:

I read a good book last weekend. I bought the book for only a quarter at a garage sale. The sale was just down the block.

Notice that at their second mention, the referents of those nouns have become specific, particular.

ADJECTIVES AND NOUNS

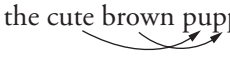
These two word classes generally fill the slots between the determiner and the headword. When the noun phrase includes both an adjective and a noun as modifiers, they appear in that order; they cannot be reversed:

DETERMINER	ADJECTIVE	NOUN	HEADWORD
the	turquoise		sneakers
the		cargo	pants
my	new	Twitter	account
an	ancient	marble	bathtub
that	nervous	test	pilot
Bill's	old	kitchen	table

We do not say, "Bill's kitchen old table" or "My Twitter new account."

It's fairly common in traditional descriptions of grammar to see these preheadword nouns labeled as adjectives. However, it is only their function that undergoes a change, not their form. Instead, we recognize what is called **functional shift**. This is the same phenomenon described in the previous chapter, where we saw nouns modifying verbs—in other words, functioning as adverbs do. They retain their identity as nouns while functioning adverbially.

The adjective slot frequently includes more than one adjective; all of them modify the headword:



You'll notice that there are no commas in the preceding noun phrases, even though there are several modifiers before the noun. But sometimes commas are called for. A good rule of thumb is to use a comma if it is possible to insert *and* between the modifiers. We would not talk about "a little and old lady" or "a cute and brown puppy." However, we would say "a strange and wonderful experience," so in using these two adjectives without *and*, we would use a comma:

a strange, wonderful experience

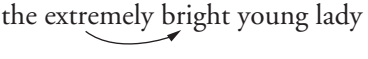
That comma represents juncture in speech—a pause and slight upward shift in pitch. Read the following pair of sentences aloud and listen to the difference in your voice:

On the table stood a little black suitcase.

On the table stood an ugly, misshapen suitcase.

In general, the system calls for a comma between two adjectives when they are of the same class—for instance, when they are both abstract qualities such as "strange" and "wonderful" or "ugly" and "misshapen." However, in the earlier example—*cute brown puppy*—the adjectives *cute* and *brown* are not alike: "cute" is an abstract, changeable quality, a subjective quality; "brown" is a concrete, permanent quality.

The adjective can also be qualified or intensified:



Prenoun Participles. We can also use participles to fill the adjective slot between the determiner and the headword:

Our snoring visitor kept the household awake.
The barking dog across the street drives us crazy.
A rolling stone gathers no moss.

Because participles are verbs, they are also commonly modified by adverbs:

Our loudly snoring visitor kept the household awake.
The peacefully sleeping baby was a joy to watch.
We submitted a carefully conceived plan to the administration.

Sometimes we have occasion to use a hyphen to make it clear that the adverbial modifies the prenoun participle, not the headword:

a well-developed paragraph
the fast-moving train

The hyphen rule here is fairly straightforward: The *-ly* adverbs (such as *loudly, peacefully,* and *carefully*) do not take hyphens; other adverbs (such as *well* and *fast*) do take hyphens.

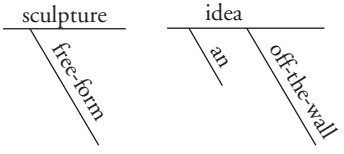
Other classes of words also need hyphens when the first modifier applies not to the headword but to the second modifier:

high-technology industries
free-form sculpture

Another occasion for hyphens in the preheadword position occurs when we use a complete phrase in the adjective slot:

an off-the-wall idea	a middle-of-the-road policy
the end-of-the-term party	my back-to-back exams

In a sentence diagram, these hyphenated modifiers are treated as single entities:



When a phrasal modifier fills the subject complement or an ending adverbial slot in the sentence pattern, however, the hyphens are generally omitted:

Our party will be at the end of the term.
My exams during finals week are back to back.

In certain idioms they would probably be retained:

The policy he subscribes to is strictly middle-of-the-road.

The position in the sentence can also affect the earlier hyphenated examples:

The paragraph was well developed.
The industry did research in high technology.

Investigating Language 7.1

Both hyphens and commas can make an important difference in meaning.

A. You can hyphenate the following sentence in two ways to show two different meanings:

1. The researchers studied ten year old children.
2. The researchers studied ten year old children.

Hyphenate sentence 1 to make it clear that the children are of school age. In sentence 2 use the hyphen to show that the children are still babies.

B. Explain the difference the comma makes in terms of both meaning and word function:

Becky is a pretty, intelligent student.

Diagram the sentence in two ways, showing the meaning with and without the comma.

Exercise 22

A. Label the determiner (D) and the headword (H) for each underlined noun phrase in the following paragraph. Identify the form (adjective, noun, participle) of any modifiers that fill the slots between the determiner and headword.

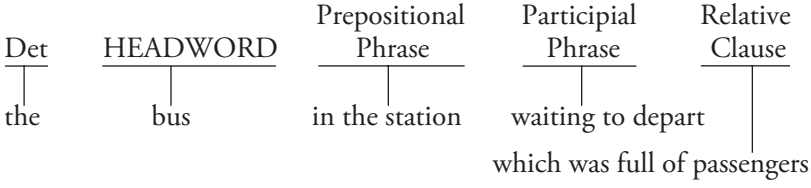
Some movie reviewers say *The Social Network* is a riveting, ambitious example of modern filmmaking. The film's central premise is that a worldwide social revolution began because two middle-class college boys wanted to meet girls. Early in the film a brilliant sequence cuts back and forth between Harvard student Mark Zuckerberg and his Facebook cofounders working away while a wild party is taking place at one of the exclusive college clubs that Zuckerberg desperately wants to belong to. But instead of making a derisive contrast

between the geeks with their computers and the beautiful young things at play, the sequence is really depicting a future entrepreneur and billionaire hard at work making history while the born-to-rule kids are getting drunk.

B. Underline the determiner and headword of each noun phrase in the following sentences. Identify the form of any modifiers that fill slots between them. Punctuate the noun phrases with commas and hyphens, if necessary.

1. The department's personnel committee met in the main office this morning.
2. Our whole family is impressed with the new Sunday brunch menu at the cafeteria.
3. Serena's daughter found an expensive looking copper colored bracelet in the subway station.
4. The bicycle safety commission will discuss the new regulations at their regular meeting this afternoon.
5. Her lovely gracious manner was apparent from the start.
6. The rising interest rates should be a serious concern for every cost conscious citizen.

The postheadword position in the noun phrase may contain three different types of modifiers:



In this section we will look at all of these structures that follow the headword, beginning with the most common postnoun modifier, the prepositional phrase.

PREPOSITIONAL PHRASES

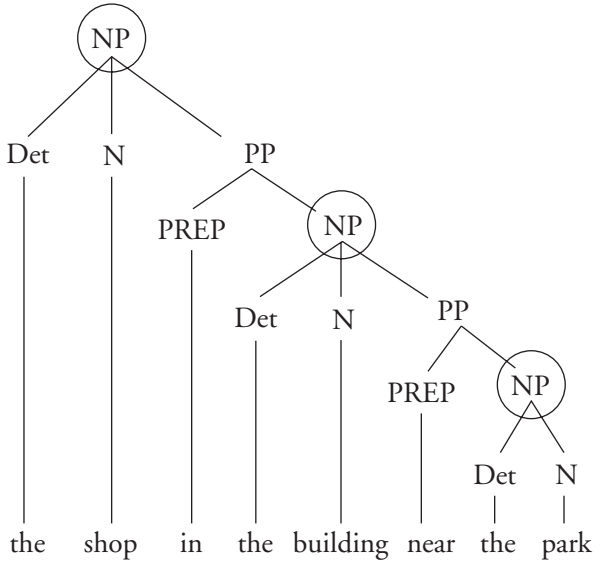
The **adjectival prepositional phrase**, which modifies a noun, is in form identical to the adverbial prepositional phrase described in Chapter 6. In its adjectival role the prepositional phrase identifies the

noun headword in relation to time, place, direction, purpose, origin, and the like:

The *house* on the corner is new.
The security *guard* in our building knows every tenant personally.
I have always admired the lovely *homes* along Sparks Street.
The *meeting* during our lunch hour was a waste of time.
Jack is a *man* of many talents.

An adjectival prepositional phrase helps to identify a noun or pronoun by answering the questions "Which one?" or "What kind of?" Which house is new? The one *on the corner*. Jack is what kind of man? One *of many talents*.

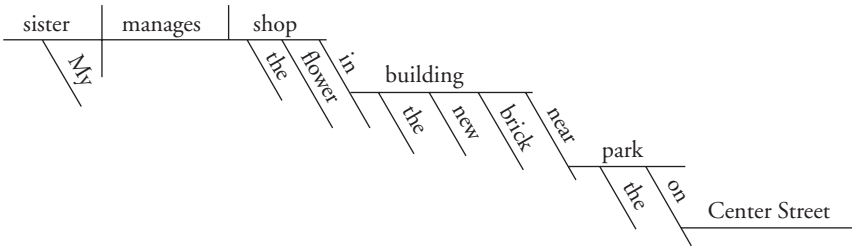
Because the prepositional phrase itself includes a noun phrase, the adjectival prepositional phrase demonstrates the recursiveness of the language—the embedding of one structure in another of the same kind. Such recursiveness occurs in many parts of the sentence: a clause within a clause, a noun phrase within a noun phrase, a verb phrase within a verb phrase. In the case of the adjectival prepositional phrase, we nearly always have a noun phrase within a noun phrase. And we needn't stop with one embedding; we could continue branching that NP at the bottom of the diagram with another Det + N + PP, which would produce yet another NP:



Such strings, though fairly common, especially at the end of the sentence, are sometimes open to ambiguity:

My sister manages the flower shop in the new brick building near the park on Center Street.

Our linguistic computer most readily associates a modifier with the nearest possible referent:



If a different meaning is intended—if, for example, it is the building rather than the park that is on Center Street—the writer must make that clear: "the flower shop in the brick building on Center Street that is near the park."

Exercise 23

Underline the adjectival prepositional phrases in the following sentences. If any of them are ambiguous, rewrite them in two ways to show their two possible meanings unambiguously.

1. *The Girl With The Dragon Tattoo* is my favorite book in the series.
2. Let's swim to the rocks in the middle of the lake.
3. The party after the game at Gustav's house must have been a riot.
4. The threat of computer viruses is causing concern among government officials.
5. The computer world is being threatened by an enemy from within.
6. The textbook for my science course was written by a Nobel laureate from Stanford.
7. The bank will make loans to businesses of any size.
8. The candidates with the weakest qualifications usually have the most complaints about the selection process.

RELATIVE CLAUSES

Like the adverbial clause that modifies verbs, the **relative clause** (also called the **adjectival clause**) is a dependent clause. In its adjectival function, the relative clause identifies the noun or pronoun it modifies—and almost always appears immediately after that noun or pronoun:

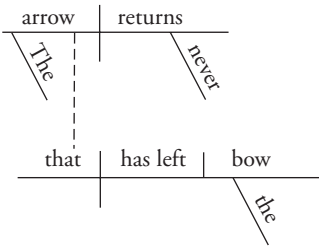
The arrow <u>that has left the bow</u> never returns.

Relatives are persons <u>who live too near and visit too often.</u>

Like adjectival prepositional phrases, relative clauses answer the questions "Which one?" or "What kind of?" Which arrow? The one

that has left the bow. What kind of persons? Those *who live too near and visit too often*.

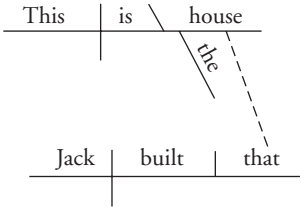
In form, a relative clause, with its subject–predicate structure, is a sentence pattern. The only difference between a relative clause and a complete sentence is the introductory word, the **relative pronoun** (*who*, *whose*, *whom*, *which*, or *that*). Like other pronouns, the relative pronoun has an **antecedent**, the noun that it refers to and replaces. The traditional diagram clearly shows the relationship of the clause to the noun it modifies:



Three features of the relative pronoun will help you recognize the relative clause: (1) The relative pronoun renames the headword of the noun phrase in which it appears; in our example, *arrow* is the antecedent of *that*. (2) The relative pronoun fills a sentence slot in its own clause; in the example, *that* is in the subject slot. And (3) the relative pronoun introduces the clause, no matter what slot it fills.

Let's look at another example of a relative clause introduced by *that*, perhaps our most common relative pronoun:

This is the house *that Jack built*.

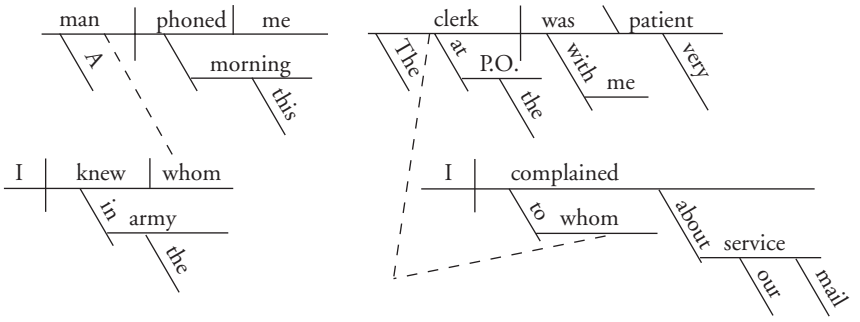


As the diagram shows, *that* opens its clause, even though it functions as the direct object.

In referring to people, we generally use *who* rather than *that;* and when it functions as an object in its clause, the form we use is *whom*, the **objective case**:

A man whom I knew in the army phoned me this morning.

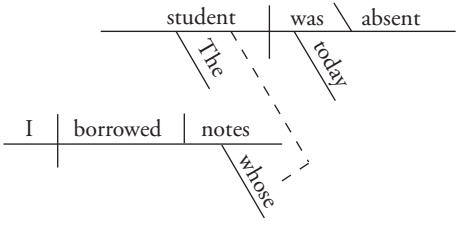
The clerk at the post office, to whom I complained about our mail service, was very patient with me.



Notice in the second preceding example that *whom* is the object of a preposition. You may have noticed that the preposition, not the relative pronoun, is the first word in the relative clause.

The following sentence illustrates the **possessive case** of *who*. Like other possessive determiners (such as *my*, *his*, *their*), *whose* functions as a determiner in its clause:

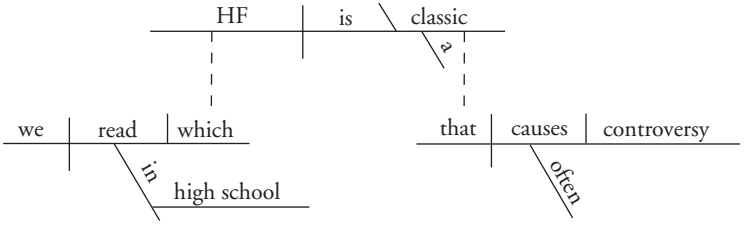
The student whose notes I borrowed was absent today.



The dotted line connects the pronoun to its antecedent, *the student;* in other words, "whose notes" means "the student's notes."

Another common relative pronoun is *which:*

Huckleberry Finn, which we read in high school, is a classic that often causes controversy.



You'll read more about *which* later in the chapter, in connection with punctuation.

The following example illustrates an important feature of sentences in which the relative pronoun *that* is the direct object in its clause:

You can choose a color <u>that you like</u>.

You will note that this sentence would be equally grammatical without *that:*

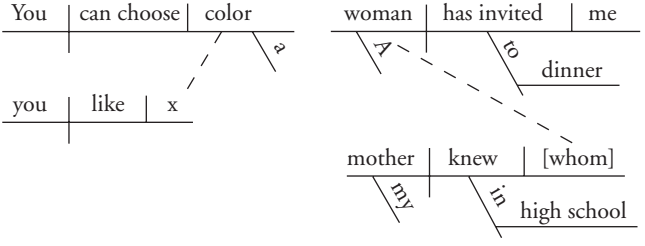
You can choose a color you like.

The relative *that* is often deleted, but the deletion is possible only when the pronoun functions as an object in its clause, not when it acts as the subject.

The objective case relative, *whom*, like the relative *that*, can often be deleted too:

A woman [whom] my mother knew in high school has invited me to dinner.

Even though the relative pronoun is deleted, it will have a place on the diagram; it is "understood." The deleted word can be shown in brackets, or it can be replaced by an x:



Usage Matters Who or Whom

Grammarians and language experts have been discussing the question of when and whether to use *who* or *whom* for well over two hundred years, with citations that stretch from Shakespeare to the conversations of our own day:

Who wouldst thou strike? (*The Two Gentlemen of Verona,* 1595)

Consider who the King your father sends,

To whom he sends, and what's his embassy. (*Love's Labour's Lost,* 1595)

Who shall I mail the check to?

Who did you invite for dinner?

In all four of these examples, the pronoun *who* functions as the direct object in its clause. Countless grammar books, dating as far back as 1762, maintain that *who* is incorrect in that position, that *whom* is called for. Why? Because

in Latin grammar, the direct object and the object of a preposition require the objective case, not the subjective. But William Safire, in his *New York Times* column "On Language" (June 30, 1996), contends that

> at the beginning of a sentence, *whom* comes across as an affectation. In politics, formality went out with neckties, and what is comfortable to the listener's ear is to be preferred in address.

Safire agrees with many linguists who recognize that at the beginning of a sentence or clause *who* is natural in speech and that *whom* is natural only after a preposition:

> To whom shall I mail the check?

If the preposition comes at the end of the sentence, however, we will probably hear *who* in speech:

> Who shall I mail the check to?

The written language is a different issue. A writer can usually find a way to avoid both the affectation of *whom* and the "ungrammatical" *who* when the objective case is called for:

> Where shall I mail the check?
>
> Who should receive the check?

Another usage issue connected with substitutes for *whom* concerns the use of *that* when referring to people:

> A woman that my mother knew in high school has invited me to dinner.

Most handbooks consider this use of *that* unacceptable for formal writing, prescribing the use of *who* when referring to people. In this sentence, the correct form would be the awkward *whom*. Here the obvious solution is to delete the pronoun, as the previous diagram illustrates.

However, when the relative clause is set off by commas, the pronoun cannot be deleted:

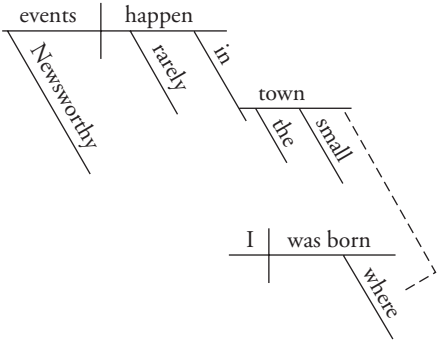
> Jane Barnard, whom my mother knew in high school, has invited me to dinner.

How could you revise this sentence in order to avoid the awkward use of *whom*?

All the relative pronouns fill slots in the clauses that nouns normally fill. However, some adjectival clauses are introduced not by relative pronouns but by the **relative adverbs** *where*, *when*, and *why*. In these clauses the

relative adverb replaces an adverbial structure in its clause. The relative adverb *where* introduces clauses that modify nouns of place:

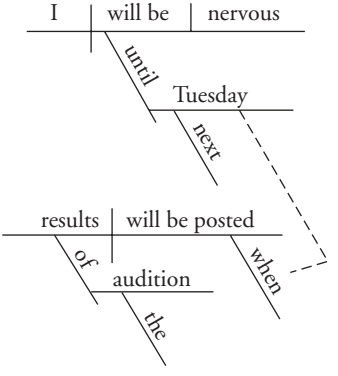
Newsworthy events rarely happen in the small *town* where I was born.



Note in the diagram that the relative adverb *where* modifies the verb *was born* in its own clause; however, the clause itself is adjectival, modifying *town*.

When clauses modify nouns of time:

I will be nervous until next *Tuesday*, when results of the audition will be posted.



Why clauses modify the noun *reason*:

I understand the *reason* why Margo got the lead in the spring play.

Where, *when*, and *why* clauses are often equally acceptable, and sometimes smoother, without the relative adverb:

I understand the reason Margo got the lead.

I will be nervous until the day the results are posted.

Exercise 24

Underline the relative clauses in the following sentences. Identify (1) the noun that the clause modifies; (2) the role of the relative pronoun in its clause; and (3) the sentence pattern of the clause.

1. The story of the pioneers who traveled overland to the West in the mid-1800s has become an American epic.
2. Although the Oregon Trail is only one of three distinct emigration routes that the pioneers traveled, its name symbolizes the entire wagon emigration.
3. An important landmark for the travelers in Nebraska was Chimney Rock, which appeared on the distant horizon for many days.
4. At Interpretive Centers along the trail, today's auto travelers will learn the stories of the pioneer families who braved the hardships of the 2,000-mile journey on foot.
5. In many places from Missouri to Oregon, today's travelers can view actual ruts that those long-ago wagon wheels carved into the prairie.
6. At the Continental Divide, which was the halfway point in their journey, a large contingent of gold seekers left the main trail and headed southwest to follow the California Trail.
7. A third route was the Mormon Trail, which led to the Great Salt Lake, where the followers of Brigham Young from Nauvoo, Illinois, established their home.
8. Most of the pioneers on the main trail were farmers and their families who had been promised free land in the fertile Willamette Valley of Oregon.
9. The overland wagon trail came to an end soon after 1869, when two golden spikes were pounded into place in the transcontinental railway.
10. On today's highways, travelers can also follow the trail of the Pony Express, which became obsolete in 1861 with the click of the transcontinental telegraph.

Note: Your teacher may also want you to diagram these sentences. Having analyzed the clauses, you've done most of the work already!

PARTICIPIAL PHRASES

In the previous section you studied relative clauses:

the man <u>who lives across the street</u>

If we change the form of the verb in the relative clause by adding *be* + *-ing*,

the man who is living across the street,

we can easily demonstrate that the adjectival **participial phrase** is essentially a reduced relative clause:

the man living across the street

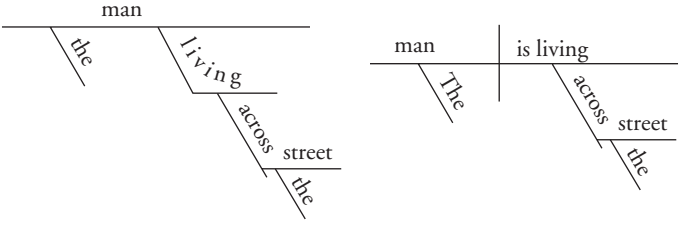
This noun phrase, with its participial phrase as a modifier, will fit in any nominal slot of the sentence:

I know the man living across the street. (direct object)

The man living across the street seems very nice. (subject)

I often visit with the man living across the street. (object of the preposition)

Like the other adjectivals, in the diagram the participial phrase is attached below the noun. The participial phrase begins on a diagonal line, which then bends to become a horizontal line. The horizontal line will accommodate any complements and/or modifiers the participle may have. You'll notice that the diagram of the participial phrase looks exactly like the predicate of the sentence (or relative clause) that underlies it:

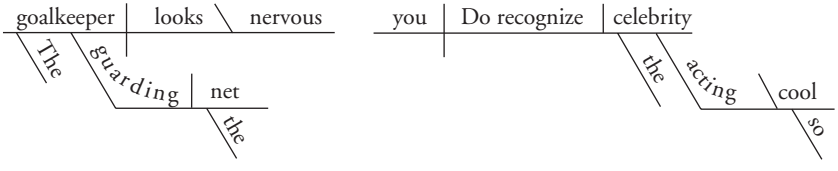


The clause—and the participial phrase—are Pattern VI.

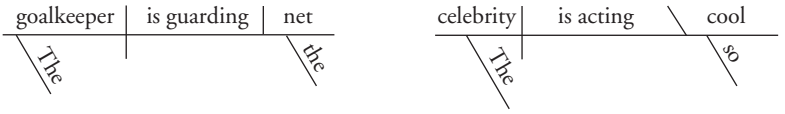
Here are two further examples of participial phrases, the first a transitive verb, the second a linking verb:

The goalkeeper guarding the net looks nervous.

Do you recognize the celebrity acting so cool?



Note that the participles are diagrammed exactly like the predicates of the sentences that underlie them:



Again, you will recognize that the participial phrases are reduced versions of clauses:

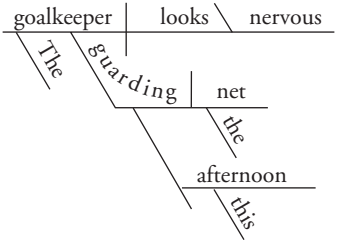
The goalkeeper <u>who is guarding the net</u> looks nervous.

Do you recognize the celebrity who is <u>dancing so well?</u>

The only difference between the verb in the clause and the verb in the participial phrase is the presence or absence of the auxiliary *be* and tense.

As the examples illustrate, transitive participles will have direct objects (guarding *the net*), and linking-verb participles will have subject complements (acting *so cool*). And all participles, just like verbs in all the sentence patterns, may be modified by adverbials of various forms.

In the following sentence, we have added the adverbial noun phrase *this afternoon*:



Here are three key points that will help you understand participles:

1. Verbs from all four classes—*be*, linking, intransitive, and transitive—can function as participles.
2. The noun phrases in all the NP slots can include participles (or participial phrases) as modifiers: direct objects, subject complements, object complements, indirect objects, objects of prepositions, as well as subjects.
3. The noun that the participle modifies is its subject; that is, the relationship between the headword of the noun phrase in which the participle is embedded and the participle itself is a subject-verb relationship. In the diagram, the participle is connected to its own subject.

Exercise 25

Turn each of the following sentences into a noun phrase that includes a participial phrase as a postnoun modifier. Use the noun phrase in a sentence.

Example: Two dogs are fighting over the bone.

NP: two dogs fighting over the bone

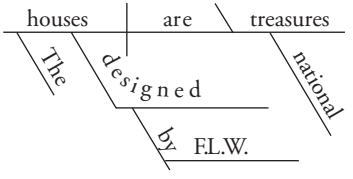
Sentence: I recognize those two dogs fighting over the bone.

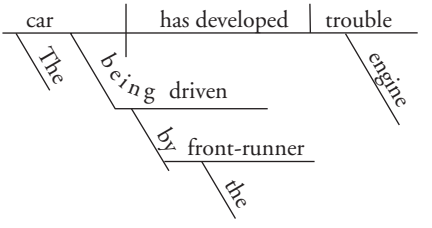
1. An expensive sports car is standing in the driveway.
2. The baby is sleeping upstairs in the crib.
3. The fans are lining up at the ticket office.
4. The students are searching the web.
5. The fullback was charging through the line.
6. The teachers are walking the picket line.

Passive Participles. The participles we have seen so far are the *-ing* form of the verb (traditionally called the present participle); as you might expect, the clauses underlying them are also in the active voice. Another common form of the adjectival participle is the *-en* form. This form, which is traditionally called the past participle, might be more accurately called the **passive participle**.

The houses designed by Frank Lloyd Wright are national treasures.

The car being driven by the front-runner has developed engine trouble.





Like the *-ing* participles, the *-en* participles are also reduced clauses:

The houses that were designed by Frank Lloyd Wright are national treasures.

That car that is being driven by the front-runner has developed engine trouble.

Both of these underlying relative clauses are in the passive voice. (Note that in the last example, the active voice version of the verb includes *be* + *-ing*: *is driving*. When *be* + *-en* is added to make it passive, the resulting verb has two forms of *be* as auxiliaries: *is being driven*.)

Remember, we produce a passive sentence by adding *be* + *-en* to the verb, so a passive verb is always the *-en* form. When we turn such sentences into participles, they will automatically have the *-en* form.

Movable Participles. We can think of the postheadword slot in the noun phrase as the "home base" of the participle, as it is of the relative clause. But unlike the clause, the participial phrase can be shifted to the beginning of the sentence when it modifies the subject:

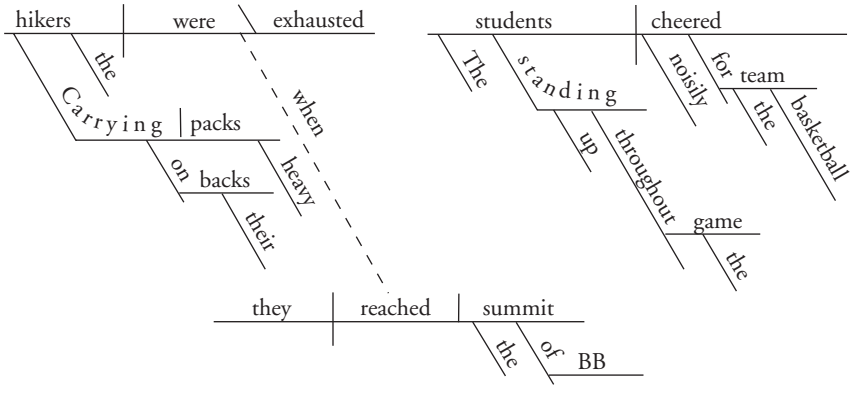
> Built by Frank Lloyd Wright in 1936, the Kauffman house at Fallingwater is one of Western Pennsylvania's most valued architectural treasures.
>
> Carrying heavy packs on their backs, the hikers were exhausted when they reached the summit of Black Butte.

The participial phrase that modifies the subject can also be shifted to the end of the sentence:

> The students cheered noisily for the basketball team, standing up throughout the game.

In both of these alternative positions, at the beginning or end of the sentence, the participial phrase gets special emphasis. It is commonly known as a **free modifier**. Clearly, however, it has a connection to its subject.

No matter where it appears in the sentence, the adjectival participial phrase is attached in the diagram to its own subject, the headword of the noun phrase in which it appears:



The Participle as Object Complement. You'll recall from Chapter 3 that two of the required slots in the sentence patterns, two functions, are filled by adjectivals: the subject complement slot in Patterns II and IV and the object complement slot in Pattern IX. In most cases, these slots are filled by adjectives:

The teacher seems angry. (subject complement)
We found the teacher unreasonable. (object complement)

We did see some examples, however, of prepositional phrases as subject complements:

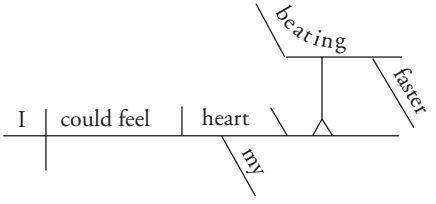
The teacher was in a bad mood this morning.
The piano sounds out of tune.

We could easily come up with prepositional phrases as object complements as well:

We found the teacher in a bad mood this morning.
I consider your behavior out of line.

The object complement slot can also be filled by a participle:

I could feel my heart beating faster.



Again, we make use of the pedestal in the diagram to place the participle's characteristic bent line in the object complement slot on the main line.

What this diagram says is that "my heart beating faster" is not a single noun phrase; it is two separate structures. You can test this conclusion by substituting a pronoun for the direct object:

I could feel it beating faster.

Clearly there are two slots following the verb, both of which are required for the sense of the sentence.

The distinction between the participle as object complement—a separate slot—and the participle as a modifier in the direct object slot may be subtle:

The police found the murdered witness.
The police found the witness murdered.

Again, you can determine the number of slots following the verb by substituting pronouns:

The police found him.
The police found him murdered.

A fairly reliable way to determine if the sentence has an object complement is to insert *to be:*

I could feel my heart to be beating faster.
The police found him to be murdered.

The resulting sentences may not be the most natural way of expressing the object complement, but they are certainly grammatical.

Exercise 26

Underline the participles and participial phrases in the following sentences and identify their sentence patterns. Provide a diagram for each sentence.

1. The award given every year to the outstanding volunteer has been announced.
2. Being a philosopher, she can propose a problem for every solution.
3. He has all the gall of a shoplifter returning an item for a refund.
4. The host gave the departing guests some leftover food for their pets.
5. Finding the price reasonable, they rented the apartment on the spot.
6. Congress shall make no law abridging the freedom of speech or of the press.
7. Some agencies will not fund research involving genetic manipulation.
8. The teachers' union has finally approved the last two disputed sections of the contract offered by the school district.

Usage Matters Dangling Participles

The introductory participial phrase provides a good way to add variety to sentences, to get away from the standard subject opener. But it carries an important restriction:

The participle can open the sentence only when it modifies the subject, when the subject of the participle is the same as the subject of sentence, and when it is located in regular subject position. Otherwise, the participle dangles.

A **dangling participle**, in other words, is a verb without a subject:

*Having found the rent reasonable, the apartment turned out to be perfect.

(It was not the apartment that found the rent reasonable!)

A common source of the dangling participle is the sentence with a "delayed subject." Two common delayers are the *there* transformation (Chapter 5) and the anticipatory *it* (Chapter 8):

*Having moved the patio furniture into the garage, there was no longer room for the car.

*Knowing how much work I had to do yesterday, it was good of you to come and help.

In the previous sentence the subject of the participle, *you*, is there, but it's in the predicate rather than functioning as the sentence subject. As readers and listeners, we process sentences with certain built-in expectations. We expect the subject of an introductory verb to be the first logical noun or pronoun.

Incidentally, moving a participle to the end of the sentence will not solve the problem if the subject has been omitted. Even there, we expect the subject of the sentence to be the subject of the participle as well:

*There was no longer room for the car, having moved the patio furniture into the garage.

Often the most efficient way to revise such sentences is to expand the participial phrase into a complete clause:

After we moved the patio furniture into the garage, there was no longer room for the car.

It was good of you to come and help yesterday when you learned how much work I had to do.

Another common source of the dangling participle is the passive sentence:

*Having worked hard since 6:00 A.M., the project was completed before noon.

Here the problem arises because the passive transformation has deleted the agent of the verb *completed*, which is also the subject of the participle. Transforming the sentence into the active voice will solve the problem:

Having worked hard since 6:00 A.M., *we* completed the project before noon.

Exercise 27

Rewrite the following sentences to eliminate the dangling participles.

1. Needing considerable repair, my parents were able to buy the house for little money.
2. Having misunderstood the assignment, my paper got a low grade.
3. Covered with the grime of centuries, the archeologists could not decipher the inscription.
4. Searching for change in her purse, the bus left without her.
5. Having spent four hours on the operating table, a double bypass was performed on the patient's severely blocked arteries.
6. Once considered only an average player, Chris's game has improved greatly in the last three months.
7. Breaking in through the window of the girls' dormitory, the dean of men surprised several members of the football team.
8. Seen from miles away, you might mistake the mountain for a cloud.

Participles as Adverbials or Adjectivals. Some participial phrases have characteristics of both adverbials and adjectivals:

Standing near a huge puddle, Jan got thoroughly splashed.

Here the opening verb phrase could be expanded into either an adjectival *who* clause (Jan, *who was standing near a huge puddle*, got thoroughly splashed) or an adverbial *while* clause (*While she was standing near a huge puddle*, Jan got thoroughly spashed). The sentence would be correctly analyzed either way.

See also the discussion of adverbial participles (Chapter 6).

PUNCTUATION OF CLAUSES AND PARTICIPLES

The question regarding punctuation of clauses and participles is the question of **restrictive** versus **nonrestrictive modifiers**. Put simply, the question is "Should I set off the phrase or clause with commas?"

In answering this question, the writer must think about the referent of the noun being modified. Is it clear to the reader? In the case of a singular noun, is there only one possible person (or place or thing) to which the noun can refer? In the case of plurals, are the limits understood? If there is only one, the modifier cannot restrict the noun's meaning any further: The modifier is therefore nonrestrictive and will be set off by commas. It might be useful to think of these commas as parentheses and the modifier

as optional; if it's optional, we can assume it's not needed to make the referent of the noun clear.

If the referent of the noun is not clear to the reader—if there is more than one possible referent or if the limits are not known—the purpose of the modifier is quite different: to restrict the meaning of the noun. Thus the modifier in this case is restrictive and is not set off by commas. You may find the terms *defining* and *commenting* easier to understand than *restrictive* and *nonrestrictive*.[1] Does the modifier define (restrict) the noun or does it merely comment on (not restrict) it?

Notice the difference in the punctuation of the following pair of sentences:

> The football players wearing shiny orange helmets stood out in the crowd.
>
> The football players, wearing shiny orange helmets, stood out in the crowd.

In the first sentence the purpose of the participial phrase is to define *which* football players stood out in the crowd. We could illustrate the situation by depicting a crowd of football players on the field, some of whom are wearing *shiny orange helmets;* they are noticeable—they *stand out in the crowd* of football players—because the others are wearing drab, dark helmets or perhaps no helmets at all. In the second sentence the modifier merely comments on the players—it does not define them. An illustration of this situation might show a group of orange-helmeted football players signing autographs in a crowd of children; those players would stand out in that crowd with or without orange helmets. The modifier does *not* tell *which* football players stood out in the crowd; they *all* did. (And, incidentally, they were all wearing orange helmets.)

Context, of course, will make a difference. What does the reader already know? For example, out of context the clause in the following sentence appears to be restrictive:

> The president who was elected in 1932 faced problems that would have overwhelmed the average man.

Ordinarily we would say that the noun phrase *the president* has many possible referents; the *who* clause is needed to make the referent clear; it defines and restricts *the president* to a particular man, the one elected in 1932. But what if the reader already knows the referent?

[1.] These terms are used by Francis Christensen in *Notes Toward a New Rhetoric* (New York: Harper & Row, 1967), pp. 95 ff.

> Franklin Delano Roosevelt took office at a time when the outlook for the nation was bleak indeed. The president, who was elected in 1932, faced decisions that would have overwhelmed the average man.

In this context the clause is simply commenting; the referent of the noun phrase *the president* is already defined by the time the reader gets to it. Many times, however, context alone is an insufficient determinant; only the writer knows if the clause defines or comments. The reader can only take the writer's word—or punctuation—at face value:

> The rain began with the first drumbeat. Only the band members who were wearing rain gear stayed reasonably dry. Everyone else at the parade, spectators and marchers alike, got wet.

Without commas the clause restricts the meaning of the noun phrase *the band members;* it defines those band members who stayed dry. With commas the clause suggests that all the band members were wearing rain gear.

In the case of participial phrases that modify the subject, the writer has a useful test for deciding if they are defining or commenting: Can the modifier be shifted to the beginning or end of the sentence? If that shift does not change the meaning, the modifier is nonrestrictive, simply commenting. The restrictive participial phrase will remain within the noun phrase, whereas the nonrestrictive phrase can introduce the sentence and sometimes follow it:

> Wearing rain gear, the band members stayed reasonably dry.

In the case of the relative clause, the relative pronoun provides some clues for punctuation:

1. The adjectival *that* clause is always restrictive; it is never set off by commas.
2. The *which* clause is generally nonrestrictive; it is set off by commas. You can test a *which* clause by substituting *that:* If it works, the clause is restrictive and should not have commas, and if not, it is nonrestrictive. Note: There is an exception to this general rule about *that* in restrictive and *which* in nonrestrictive clauses: Only *which* functions as the object of a preposition; *that* does not. So the relative pronoun in that position will be *which* whether the clause is restrictive or nonrestrictive:

   > I probably won't get either of the jobs for which I applied.
   > Pat got a terrific new job, for which I also applied.

3. If the relative pronoun can be deleted, the clause is restrictive:

   > The bus (that) I ride to work is always late.
   > The woman (whom) I work with is always early.

The next two rules apply to both clauses and phrases:

1. After any proper noun the modifier will be nonrestrictive.

   Herbert Hoover, elected president in 1928, was the first president born west of the Mississippi River.

2. After any common noun that has only one possible referent, the modifier will be nonrestrictive:

   My youngest sister, who lives in Oregon, is much more domestic than I.

   The highest mountain in the world, which resisted the efforts of climbers until 1953, looks truly forbidding from the air.

Exercise 28

Identify the postheadword modifiers in the following sentences as restrictive or nonrestrictive by adding commas if needed.

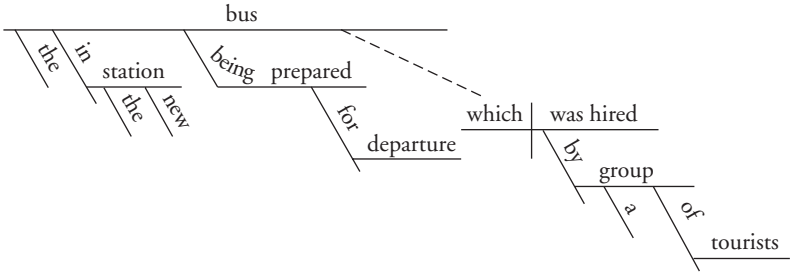
1. In 1440 Johannes Gutenberg who had initially trained as a goldsmith developed a technology that changed the world of printing.
2. A printing press using movable metal type was faster, cheaper, and more durable.
3. Movable type often regarded as the most important invention of the second millennium changed the way people read books.
4. Before printed texts became widely available, reading was often a communal event where one person would read to a group of people.
5. Any book printed before 1501 is called an incunabulum which literally means "swaddling clothes."
6. Today professional digital printers use an electrical charge that transfers toner or liquid ink to the material on which it is printed.
7. Inexpensive home and office printing is only possible because of digital processes that bypass the need for printing plates.
8. Text messaging which is called SMS (for short message service) in Europe and Asia has become an increasingly popular and efficient form of communication.
9. SMS is hugely popular in India where companies provide alerts, news, cricket scores, railway bookings, and banking services.
10. School authorities in New Zealand approved a policy that made text-messaging language acceptable for year-end exam papers.

MULTIPLE MODIFIERS

So far most of the sentences used to illustrate adjectivals have had a single postheadword modifier, either a clause or a phrase. But we often have more than one such modifier, and when we do, the order in which they appear is well defined: prepositional phrase, participial phrase, relative clause:

> the security guard [in our building] [who checks out the visitors]
>
> the woman [from London] [staying with the Renfords]
>
> the bus [in the new station] [being prepared for departure] [which was hired by a group of tourists]

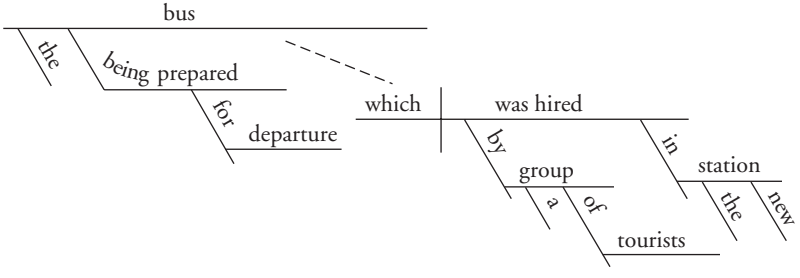
In a traditional diagram, all the noun modifiers in both pre- and postposition are attached to the headword:



A change in the order of modifiers would change the meaning:

> the bus being prepared for departure, which was hired by a group of tourists in the new station

Here the prepositional phrase no longer specifies *which* bus; it has become an adverbial modifier in the relative clause, modifying *was hired*. In this version *bus* has only two postheadword modifiers, not three:



Just as ambiguity may result from a string of prepositional phrases, these multiple modifiers, too, are sometimes open to more than one interpretation:

the driver of the bus standing on the corner

a friend of my sister who lives in Tampa

In context these noun phrases may or may not be clear to the reader. In any case, the ambiguity is easily avoided:

the driver of the bus who was standing on the corner

the driver of the bus parked at the corner

my sister's friend from Tampa

my sister in Tampa's friend (or, my sister in Tampa has a friend who …)

OTHER POSTNOUN MODIFIERS

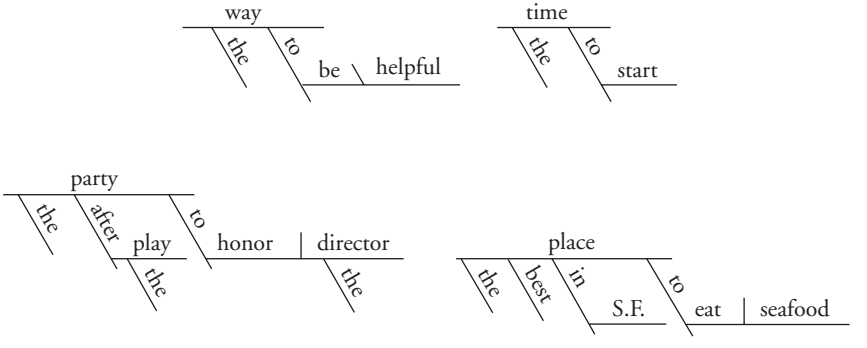
Infinitives. The infinitive—the base form of the verb preceded by *to*—can serve as a modifier in the postheadword position. As a verb, it will have all the attributes of verbs, including complements and modifiers, depending on its underlying sentence pattern:

the way <u>to be helpful</u>

the time <u>to start</u>

the party after the play <u>to honor the director</u>

the best place in San Francisco <u>to eat seafood</u>



As the last two examples illustrate, the infinitive can be separated from the headword by another modifier. These examples also illustrate another common feature of the **adjectival infinitive:** Its subject may not be the

noun it modifies; its subject is frequently just understood—the object in an understood prepositional phrase:

That was a nice thing [for you] to do.

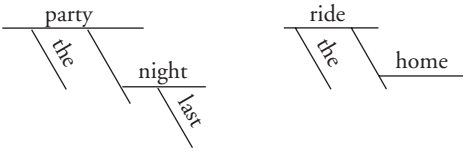
Fisherman's Wharf is not necessarily the best place in San Francisco [for one] to eat seafood.

Noun Phrases. Nouns or noun phrases of time and place can follow the headword:

the party last night

the ride home

These adjectival noun phrases are diagrammed just as the adverbial noun phrases are—on horizontal lines:



Adjectives. Qualified adjectives and compound adjectives, which usually occupy the preheadword position, can follow the headword if they are set off by commas:

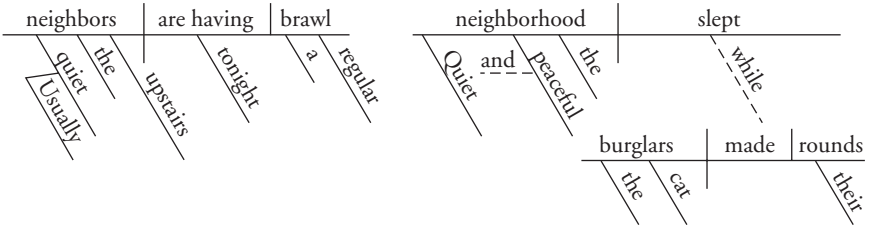
the neighbors, usually quiet

the neighborhood, quiet and peaceful

Like the nonrestrictive participles, these nonrestrictive adjectives can also introduce the sentence when they modify the subject:

Usually quiet, the neighbors upstairs are having a regular brawl tonight.

Quiet and peaceful, the neighborhood slept while the cat burglars made their rounds.



The diagram does not distinguish between pre-and postheadword modifiers—except for the capital letter. But the purpose of the diagram, after all, is to show the structural relationships, not the word order.

Adverbs. Even adverbs can occupy the postheadword position in the noun phrase:

That was my idea exactly.

The people here have no idea of conditions there.

Exercise 29

Identify all the postnoun modifiers in the following sentences and label them by form. A sentence may contain more than one postnoun modifier.

1. Curling is a game in which players slide circular, handle-topped granite stones across the ice toward a target.
2. The sport, which originated in Scotland and the Netherlands, combines the skills of bowling and shuffleboard with the strategies of billiards and chess.
3. It is played on an ice rink that is 42 yards long and 10 yards wide, in teams of four players to a side.
4. Each player propels two stones toward a target that is 38 yards away.
5. Curling stones are made from a very special granite called Blue Hone, which is known for its toughness and resiliency.
6. Players "deliver" their stones with a twist of the wrist, imparting the curling action for which the game is named.
7. The third and fourth players on a team look for ways to knock the opponents' stones out of bounds.
8. An important piece of curling equipment is the broom, used by players to melt the ice slightly in the path of a teammate's stone.
9. The winning team is the one whose stones are closest to the center of the target; for each stone that is closer, one point is scored.
10. The sport is extremely popular in Canada, where there are more than a million curlers, who play both at local clubs and on a thriving cash circuit.

CHAPTER 7 Key Terms

Adjectival
Adjectival clause
Adjectival infinitive
Adjectival prepositional phrase
Adjective
Antecedent
Dangling participle
Determiner
Functional shift
Free modifier
Headword
Nonrestrictive modifier
Objective case
Participial phrase
Participle
Passive participle
Possessive case
Postheadword modifier
Preheadword modifier
Relative adverb
Relative clause
Relative pronoun
Restrictive modifier

Sentences for PRACTICE

Draw vertical lines between the slots of the sentence patterns. Mark the headword of each NP with an X, the determiner with a D; underline the pre- and postheadword modifiers; then label each according to its form. Circle any pronouns that fill NP slots.

For further practice, identify the sentence patterns and diagram the sentences. Remember that all verb phrases and clauses functioning as adverbials and adjectivals also have identifiable sentence patterns.

1. The clown, acting silly to entertain the children, was not very funny.
2. A weed is a plant whose virtues have not been discovered. [Ralph Waldo Emerson]
3. My neighbor's husband, who is a strong union man, would not cross the picket line that the clerical workers organized at the mill where he is a foreman.
4. The company's reorganization plan, voted down last week, called for the removal of all incumbent officers.
5. At midnight Cinderella's beautiful coach, in which she had been driven to the ball, suddenly became a pumpkin again.

6. According to the Sierra Club, the equivalent of eleven barrels of oil is saved for every ton of plastic bags reused or recycled.
7. Drawing on my fine command of the English language, I said nothing. [Robert Benchley]
8. The play's the thing wherein I'll catch the conscience of the king. [Shakespeare]
9. Uneasy lies the head that wears the crown. [Shakespeare]
10. Calling Pearl Harbor Day a day that would live in infamy, President Roosevelt asked Congress for a declaration of war.
11. Having been a police officer in downtown Nashville for thirty years, my neighbor grew restless after he retired from the force.
12. This is the cat that killed the rat that ate the malt that lay in the house that Jack built.

1. Generate a noun phrase according to each of the following formulas:
   A. det + adj + HEADWORD + participial phrase
   B. det + adj + noun + HEADWORD + clause
   C. det + adj + HEADWORD + prep phrase + part phrase
   D. det + noun + HEADWORD + part phrase + clause

   Use your NPs in sentences as follows:

   Use A as the direct object of a Pattern VII sentence.

   Use B as the object of a preposition.

   Use C as an indirect object.

   Use D as the direct object in a relative clause.

2. In our description of the noun phrase, we saw that the headword slot is filled by a word that is a noun in form. Would you consider these underlined noun phrases as exceptions to the rule?

   The rich are different from other people.

   I was late for our meeting.

   You clean the upstairs, and I'll do the downstairs.

3. Explain the source of the ambiguity in the following sentence:

   My brother is considered the area's best foreign car mechanic.

4. In this chapter we discussed the recursive quality of the noun phrase—that is, the embedding of one noun phrase in another. Give a sentence in which a relative clause is embedded in another relative clause; give another in which a participle is embedded in another participial phrase; another with a participle in a relative clause; another with a relative clause in a participial phrase.

5. Linguist Francis Christensen, quoted in the discussion of punctuation, suggests that restrictive modifiers make one statement and imply the opposite. What opposite statements can you infer from the following?

   All the students who smoke are protesting the school's new smoke-free campus policy.
   The flight controllers who saw the strange lights in the sky became firm believers in UFOs.
   The customers who witnessed the fight were called to testify.

   How would the meaning of these sentences change if the postnoun modifiers were set off by commas?

6. What is the source of the ambiguity in the following sentences?

   Tony buried the knife he found in the cellar.
   Fred tripped his teammate with the baseball bat.

   Diagram each sentence in two ways to show its two possible meanings.

7. In what way does this famous line from Milton appear to violate the rule regarding the placement of relative clauses?

   They also serve who only stand and wait.

CLASSROOM APPLICATIONS

1. There are very few, if any, nouns that cannot function as modifiers of other nouns. Here's a vocabulary exercise to test this statement. Begin with a common noun, such as *light* or *tree* or *house*. Use it as a modifier, then use the noun you modified as a modifier. See how long you can keep the chain going—perhaps around the room at least once. For example,

tree farm, farm building, building code, code word, word game, game player, player piano, piano bench, bench warmer, warmer oven, oven light …

If you get stuck, you can go back and change a word to start a new path.

2. The term "sentence combining" refers to a popular method of teaching sentence structure in which writers learn to combine short sentences in various ways. This method is based on the work of the transformational linguists, who held that every modifier in the noun phrase is actually a basic sentence. For example, this sentence,

   The jolly, boisterous partygoers are bothering the neighbors

   combines three basic sentences:

   The partygoers are bothering the neighbors.

   The partygoers are jolly.

   The partygoers are boisterous.

   There are other ways in which these same three sentences could be combined. Here are two; try for at least a dozen:

   The jolly partygoers bothering the neighbors are boisterous.

   The boisterous partygoers who are bothering the neighbors are jolly.

   Using your knowledge of both adverbial and adjectival modifiers, combine the following groups of sentences in as many ways as you can. (Again, try for at least a dozen!)

   Becky stood before the magistrate.

   Becky felt nervous.

   The dancers kept time to the raucous music.

   The dancers wore strange costumes.

   The dancers acted crazy.

   The young man waited for the train.

   The train was very late.

   The young man looked impatient.

   The young man paced back and forth on the station platform.

CHAPTER
8

The Noun Phrase Functions: Nominals

CHAPTER PREVIEW

In the previous two chapters you saw how the required slots of the basic sentence patterns can be expanded by adding optional modifiers of various kinds—words, phrases, and clauses that function as adverbials and adjectivals. In this chapter you will learn how the NP slots themselves can be expanded by using structures other than noun phrases, such as verb forms like *gerunds* and *infinitives,* and even whole clauses. We begin this chapter by reviewing the various roles that NPs play in our basic sentence patterns, including an optional NP slot called the **appositive**. Then we examine in detail how to fill these same slots with verb phrases and dependent clauses instead of noun phrases.

By the end of this chapter, you will be able to

- Identify and use *appositives*
- Recognize *gerunds*, *nominal infinitive phrases*, and *nominal clauses* and identify their functions
- Recognize and correct *dangling gerunds*
- Understand the *subjects* of gerunds and infinitives
- Distinguish nominal clauses from adverbial and adjectival clauses
- Identify and write sentences with *delayed subjects*
- Understand these terms: *nominalizer*, *interrogative*, and *anticipatory* it

THE NOMINAL SLOTS

You have already learned that the terms *adverbial* and *adjectival* denote functions. An *adverbial* is any form—any word, phrase, or clause—that does what an adverb does—that is, modify a verb. *Adjectival* refers to any structure that does what an adjective usually does—modify a noun. Now we will introduce another *-al* term: **nominal**, which refers to any structure that does what a noun usually does. Up to this point, all of the required slots in the sentence patterns labeled NP, such as subject and direct object, have been filled with noun phrases (and sometimes with pronouns, which stand in for NPs). But now we're going to study other forms that fill those required sentence slots, all of which function as nominals.

All of those NP slots you learned about in Chapter 3 are actually nominal slots. Adverbials and adjectivals have only one function each—to modify a verb or modify a noun. But nominals perform a variety of functions, most of which are required to produce a complete grammatical sentence:

Subject: My best friend lives in Buenos Aires.

Direct object: I visited my best friend last Christmas.

Indirect object: I made my best friend a short film for her birthday.

Subject complement: The restaurant's new manager is my best friend.

Object complement: I consider Regina my best friend.

Object of a preposition: I have a lot of affection for my best friend.

As you will see, these slots can be filled with forms other than NPs—namely, verb phrases and dependent clauses. But before we get to those other forms, let's look at one more nominal function, one that does not show up in the sentence patterns—an optional nominal slot called the **appositive**.

APPOSITIVES

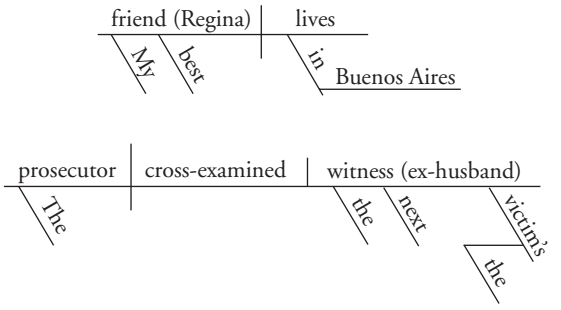
An appositive is a structure (usually an NP) that adds information to a sentence by renaming another nominal. It is sometimes called "a noun in apposition."

My best friend, Regina, lives in Buenos Aires.

The prosecutor cross-examined the next witness, the victim's ex-husband.

You can easily understand the optional nature of the appositive: These sentences would be grammatical without the added information. On

the diagram the appositive occupies a place right next to the noun or other nominal structure that it renames, with the headword in parentheses:



As the diagram clearly illustrates, the appositives add information to the noun phrase, as adjectivals do. But they are different from other adjectivals in that they can substitute for the nouns that they rename:

Regina lives in Buenos Aires.

The prosecutor cross-examined the victim's ex-husband.

If the appositive renames the subject, it can be used to introduce the sentence:

An ex-Marine who once played professional football, the prosecutor was an intimidating presence in the courtroom.

Punctuation of Appositives. The distinction between restrictive and nonrestrictive modifiers, which you learned in connection with participial phrases and relative clauses, also applies to appositives. When the appositive defines (restricts) the meaning of the nominal it renames, no commas are needed. An altered version of the first example will illustrate the distinction:

My friend Regina lives in Buenos Aires.

In the earlier example, the added name simply comments:

My best friend, Regina, lives in Buenos Aires.

The adjective *best* makes all the difference. *My best friend* obviously refers to one specific person, just as *my only friend* would. *My friend*, however, has a general reference; the added name makes the referent of the noun phrase specific, actually defining the phrase *my friend*. You can hear the contrast when you read the two sentences aloud.

Exercise 30

Underline the noun phrases that are functioning as appositives. Remember, an appositive noun phrase has the same referent as the nominal it renames.

1. Mix tapes, songs by various musicians recorded on an audio cassette, were popular in the 1990s.
2. People tape-recorded their favorite songs and gave the cassette as a gift, a one-of-a-kind creation.
3. The design of the mix tape, its cover and labels, was another unique feature.
4. An artifact from the 1990s, the mix tape is a rare thing now in our digital age.
5. You can create a playlist on iTunes, the media management application for computers, but it lacks the personal touch of a mix tape.
6. A coming-of-age novel about a girl in the 1990s, *Supergirl Mixtapes,* is about the music of that decade.

In Chapter 15, we take up the use of colons and dashes in connection with appositives. And in the following sections of this chapter, we include appositives in forms other than noun phrases—verb phrases and clauses.

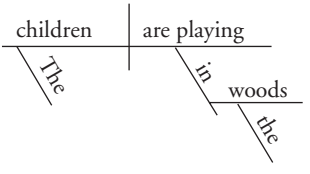
NOUN PHRASE SUBSTITUTES

Three other structures can perform the grammatical functions that noun phrases generally perform: the gerund phrase, the infinitive phrase, and the nominal clause. Our study of these nominal forms—these substitutes for NPs—will focus on their five primary functions: subject, direct object, subject complement, object of a preposition, and appositive.

GERUNDS

In Chapter 4 you saw the *-ing* form of the verb combined with a *be* auxiliary functioning as the predicating, or **tensed,** verb:

The children <u>are playing</u> in the woods.



Here the diagram clearly shows the sentence as Pattern VI, with the intransitive verb *are playing* modified by an adverbial prepositional phrase, telling us where the children played.

In the previous chapter you saw the *-ing* verb functioning as a noun modifier, called the participle; and you'll recall that the noun the participle modifies is also the participle's subject:

The children playing in the woods look happy.

In this chapter we will use the same *-ing* verb as a nominal to fill an NP slot. When the verb form performs this function, it is called a **gerund**:

Playing in the woods is the children's favorite activity.

Here the gerund phrase is the subject of the sentence. We can think of gerunds as names. But rather than naming persons, places, things, and events, as nouns generally do, gerunds name actions or behaviors or states of mind or states of being. And because they are verbs in form, gerunds will also include all the complements and modifiers that tensed verbs include. In our gerund example, *playing* is modified by an adverbial prepositional phrase, *in the woods*, just as it was as a main verb.

Even though sentences with gerunds in the NP slots may look more complicated than those you've seen before, the system for analyzing them is the same. You do that by identifying the sentence pattern. The first step is to locate the predicating verb. No matter what structure fills the subject slot, you can determine where it ends by substituting a pronoun, such as *something* or *it:*

Playing in the woods is the children's favorite activity.

In other words,

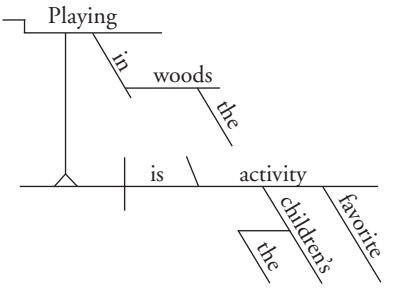
It is the children's favorite activity.

Now you've identified the predicating verb, *is*, a form of *be*. Next you'll see that a noun phrase (*the children's favorite activity*) follows, so you know the sentence is Pattern III.

The next step is to identify the form of the structure filling that "it" slot. You can recognize *Playing in the woods* as a gerund because it begins with an *-ing* verb form. (You can identify the form of most structures by looking at the first word.)

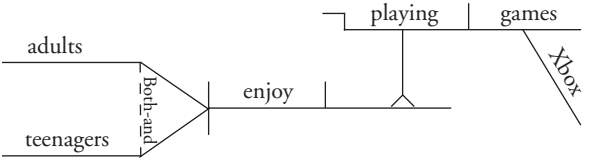
In diagramming the gerund when it fills a slot in the main clause, we simply attach the phrase to the main line by means of a pedestal, just as we did in Chapter 3 when a prepositional phrase filled the subject complement

slot. The line for the gerund itself has a small step at the left, which identifies the *-ing* verb as a gerund:

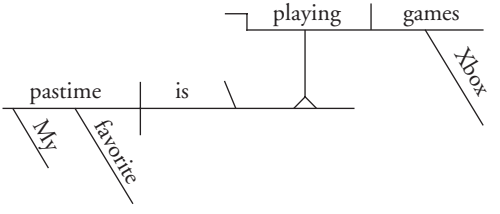


Following are examples of other NP slots occupied by gerund phrases.

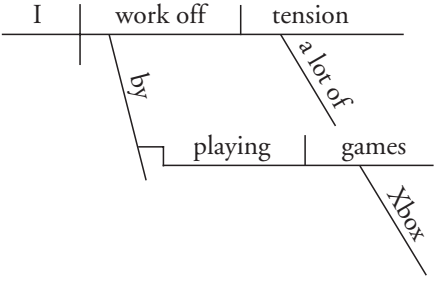
Direct object: Both adults and teenagers enjoy playing Xbox games.



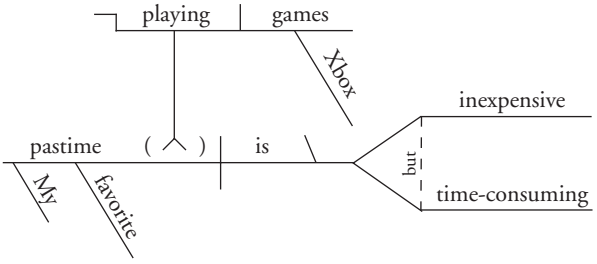
Subject complement: My favorite pastime is playing Xbox games.



Object of a preposition: I work off a lot of tension by playing Xbox games.



Appositive: My favorite pastime, playing Xbox games, is inexpensive but time-consuming.



The Pattern of the Gerund. In these sentences with the gerund phrase *playing Xbox games*, the gerund *playing* has a direct object (*playing* what?), so we can identify the underlying sentence, with its one slot following the verb, as Pattern VII:

_____ is playing Xbox games.

The predicating verb in every pattern has the potential to become a gerund phrase when it is turned into the *-ing* form:

Pattern III: My little brother <u>is a pest</u>. (*being a pest*)

Pattern VIII: Tony <u>gave the landlord a bad time</u>. (*giving the landlord a bad time*)

Pattern IX: We <u>painted the bathroom orange.</u> (*painting the bathroom orange*)

In the following sentences, those *-ing* verb phrases have become gerunds filling the same slots that nouns fill:

My little brother enjoys <u>being a pest</u>. (direct object)

After <u>giving the landlord a bad time</u>, Tony regretted his behavior. (object of a preposition)

Our bright idea, <u>painting the bathroom orange,</u> was a decorating disaster. (appositive)

It's important to note that just because the function of the verb phrase changes—from predicating verb to nominal—its underlying sentence pattern still exists. The three gerunds remain Patterns III, VIII, and IX, respectively.

Exercise 31

A. Identify the gerund phrases in the following sentences and indicate the function (subject, direct object, subject complement, object of a preposition, appositive) that each one performs in its sentence. Also identify the sentence patterns of the main clause and of the gerund phrase. Diagram the sentences.

1. Writing a bestselling novel has been Gabriel's dream since childhood.
2. The coach enjoys playing practical jokes on his players.
3. The speaker began by telling a few jokes.
4. My hardest accomplishment last semester was staying awake in my eight o'clock class.
5. Leaving the scene of an accident is not a good idea.
6. Two witnesses reported seeing the suspect near the entrance of the bank.
7. The cost of going to college has risen dramatically in the last ten years.
8. Thinking a problem through requires time, solitude, and concentration.

B. Compose sentences that include the following verb phrases as gerunds. Try to make each gerund function in at least two different ways (for example, subject and direct object).

taking grammar tests	giving people a helping hand
being punctual	lying on the beach

Investigating Language 8.1

Compare these pairs of sentences:

Her job was tweeting press releases for her company.
She was tweeting press releases for her company.

My brother is getting into trouble again.
My problem is getting into law school.

How do the patterns of the two sentences in each pair differ? What are the predicating verbs? Which ones contain gerunds? How would the diagrams for each be different? Marking off the sentence slots with vertical lines will help show the differences in the sentence patterns. You can also try substituting pronouns to help you see where the NP slots begin and end.

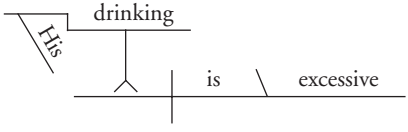
The Subject of the Gerund. The subject of the gerund—that is, the person or agent performing the action expressed in the gerund—is usually not part of the gerund phrase itself. However, it is often the same as the subject of the sentence, as in item 2 in Exercise 31, where "coach" is the subject of both "enjoys" (the main verb) and "playing" (the gerund). Sometimes the subject can be inferred from another word in the sentence, as in item 4, where "my" indicates who had trouble "staying awake." The subject of the gerund will usually be left unstated when it names a general, rather than a particular, action or behavior, as in items 7 and 8 in Exercise 31.

But sometimes the subject can be expressed in the gerund phrase itself. When it is, it will often be in the possessive case:

> His drinking is excessive.
>
> I objected to Jeremy's taking on another part-time job.
>
> Your complaining about the work will not make it any easier.

Although the possessive case may sometimes sound excessively formal or even incorrect, it is the form considered standard in formal writing.

In the diagram, the subject of the gerund is diagrammed like a determiner and attached to the step on the left:



Dangling Gerunds. The following sentences are likely to elicit an "awk" from your composition teacher. What is it that makes them awkward?

> Upon seeing the stop sign, the car screeched to a halt. *(Who* saw the sign?)
>
> By proofreading my papers, my grades improved greatly. *(Who* proofread the papers?)
>
> The ingredients should be assembled before starting to bake a cake. *(Who* is starting to bake?)

These sentences aren't strictly logical: They suggest that the car saw the stop sign, the grades proofread the papers, and the ingredients baked the cake. We call that problem the **dangling gerund**, a problem that occurs when the subject of the gerund is not stated or clearly implied. These sentences have the same fuzzy quality that dangling participles have.

Dangling gerunds usually turn up when the gerund serves as the object in an opening or closing prepositional phrase. To clear up a dangling gerund, you can revise the sentence in one of two ways:

1. Make sure that the subject of the main clause is also the subject of the gerund:

   Upon seeing the stop sign, I brought the car to a screeching halt.

   By proofreading my papers, I improved my grades greatly.

2. Turn the prepositional phrase with the gerund into an adverbial clause:

   Assemble the ingredients before you start to bake a cake.

Exercise 32

Improve the following sentences by providing a clear subject for the gerund.

1. After finishing the decorations, the ballroom looked beautiful.
2. Your revising time will be reduced by following a few helpful pointers.
3. In making a career decision, your counselor will be a big help.
4. By agreeing to these terms and conditions, no claims against the corporation can be made.
5. Our backpacks got really heavy after hiking up that steep mountain trail.

ELL Issues Go + *-ing* verbs

The verb *go* is used with a great many *-ing* verbs, but, interestingly, those verbs are limited to recreational activities of various kinds:

Let's go hunting (fishing, bowling, swimming, shopping, jogging, etc.).

We don't say "Let's go gardening," "Let's go cooking," or "Let's go doing homework."

This is one of those "why" questions that we have no answer for! Another is what to call that *-ing* verb that follows *Let's go*. Because *go* is nearly always intransitive, the *-ing* activity can probably be interpreted as an adverbial, a participle functioning adverbially. But because that *-ing* verb names an activity, we could also make a case for calling it a gerund. Perhaps the best answer is to recognize its special usage and call it an idiom.

INFINITIVES

Another form of the verb that functions as a nominal is the **infinitive phrase**—the base form of the verb with *to*. Like the gerund, the nominal infinitive names an action or behavior or state of being. In fact, the infinitive closely parallels the gerund and is often an alternative to it:

Gerund: Remaining neutral on this issue is unconscionable.

Nominal infinitive: To remain neutral on this issue is unconscionable.

You have already seen infinitives functioning as modifiers of verbs (Chapter 6, "Adverbials") and as modifiers of nouns (Chapter 7, "Adjectivals"). In this chapter you will see the nominal infinitive functioning as subject, direct object, subject complement, and appositive:

Subject: To be a successful dancer these days requires stamina and perseverance.

Direct object: My cousin wants to be a successful dancer.

Subject complement: My cousin's ambition is to be a successful dancer.

Appositive: My cousin's ambition, to be a successful dancer, requires stamina and perseverance.

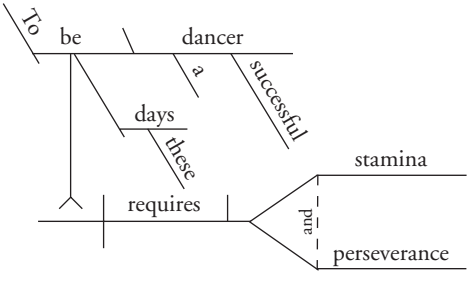
As with gerunds, you can substitute a pronoun to help you decide what nominal slot the infinitive phrase fills:

Something requires stamina and perseverance.

My cousin wants something.

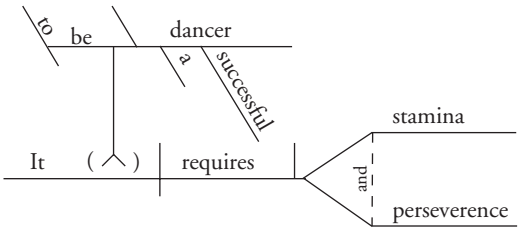
My cousin's ambition is this.

Infinitives, like gerunds, are verb forms; they may include complements and/or adverbial modifiers. And like gerunds, infinitive phrases can be derived from all the sentence patterns. Our "dancer" infinitive is Pattern III. In the first example it fills the subject slot in a Pattern VII sentence:



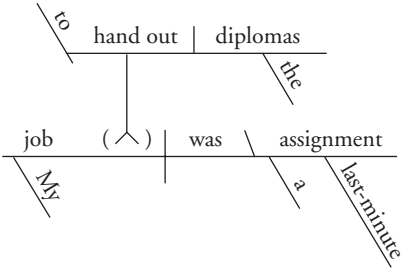
In the diagram, the infinitive phrase, like the gerund, is connected to the main line with a pedestal. The infinitive itself is on a two-part line exactly like that of a prepositional phrase. (It's easy to tell the difference, however: In the infinitive phrase, *to* is followed by a verb, not by a noun phrase.)

A delayed subject makes use of the anticipatory *it* to change sentence focus, much like the anticipatory *it* that you saw in Chapter 5:



In the following sentence, a Pattern VII infinitive phrase functions as an appositive:

My job, to hand out the diplomas, was a last-minute assignment.



The action expressed in the infinitive phrase renames the subject, *My job;* it tells what the job is.

Exercise 33

Identify the sentence pattern of each infinitive phrase and its function in the sentence. Diagram the sentences.

1. Ruth plans to give her father a gift card for Christmas.
2. Our only hope is to beg for mercy.
3. To walk across campus alone at night could be dangerous.
4. Both candidates desperately want to become president.

5. Winston Churchill had a rule to never take strong drink before lunch.
6. A mother bird will attempt to distract predators from the nest.
7. My friend Renato likes to shock people with his outrageous political views.
8. To know him is to love him.

The Subject of the Infinitive. In most of the infinitive sentences we have seen so far, the subject of the tensed verb is also the subject of the infinitive. For example, in item 7 of the previous exercise, "My friend Renato likes to shock people with his outrageous political views," *friend* is the subject of both *likes* and *to shock*. But when an infinitive has a general meaning, the sentence may not include that infinitive's actual subject, especially if the infinitive occupies the subject slot:

To listen to Nina Simone is pure delight.

In some cases, however, the subject of the infinitive will be expressed in a prepositional phrase:

For Rafael to win this match would be a miracle.

For the district attorney to take part in this discussion is a conflict of interest.

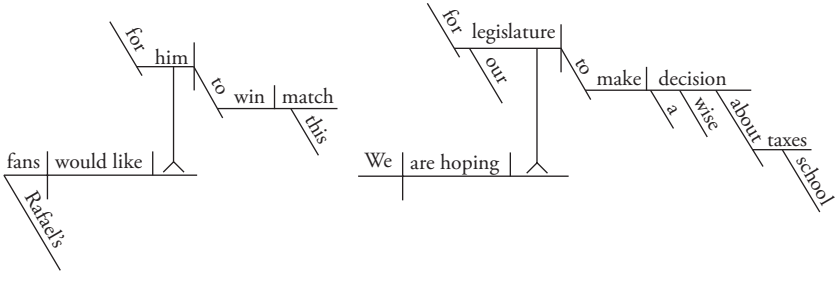
Rafael and *district attorney* are the subjects of the infinitives *to win* and *to take*.

Prepositional phrases with embedded infinitives also occur in the direct object position after verbs like *hope, like, want*, and *prefer:*

Rafael's fans would like for him to win this match.

We are hoping for our legislature to make a wise decision about school taxes.

In the diagram for these sentences, the vertical line between the object of the preposition and the infinitive indicates the subject–verb boundary:



Some verbs that can appear in such sentences are also grammatical without the preposition *for:*

Rafael's fans would like him to win this match.

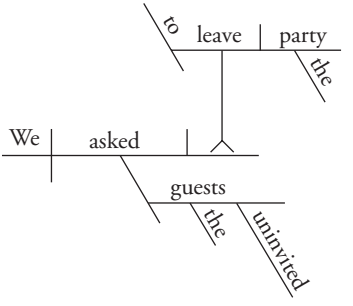
In these examples we have treated the infinitive and its subject as a single unit filling the direct object slot:

Rafael's fans would like something.
We are hoping something.

But in the following sentence, there are two slots:

We asked the uninvited guests to leave the party.

In this sentence, we have both a "someone" and a "something" following the verb; so rather than analyze the sentence as Pattern VII, we would explain it as Pattern VIII, with the "someone" as an indirect object:



You might argue that the verb *asked* is not a "give" verb, as most Pattern VIII verbs are, and that *uninvited guests* isn't really a "recipient," as most indirect objects are. However, the two slots clearly have different referents, so the Pattern VIII formula, with its NP_2 and NP_3, seems to fit. We can also transform the sentence into passive voice to show that *to leave the party* occupies a separate slot from *the uninvited guests:*

The uninvited guests were asked to leave the party.

Other verbs that follow this pattern include *tell*, *advise*, *invite*, *require*, *order*, and *expect*.

Exercise 34

Underline the nominal verb phrases—both gerunds and infinitives—in the following sentences. Then identify the function of each nominal verb phrase. Finally, diagram the sentences. Be sure to think about sentence patterns.

1. The best thing would be for you to tell the truth.
2. By remaining silent, you are merely making the situation worse.
3. It would be foolhardy to ignore the judge's order.
4. Raising the company's national profile was the new owner's long-term goal.
5. Our composition teacher instructed us to write three drafts of every assignment.
6. I appreciate your proofreading this final version for me.
7. I like to watch the goldfinches at the bird feeder in the morning.
8. The baby's crying upset the rest of the passengers.

NOMINAL CLAUSES

In the preceding sections you have seen examples of verb phrases—gerunds and infinitives—filling NP slots; that is, functioning as a noun would. In this section you will see that nominal clauses can do so as well:

I understand that several students have launched a protest.

I wonder what prompted their action.

These **nominal clauses** (also called "noun clauses") are further examples of **dependent clauses,** just as adverbial and adjectival clauses are: They do not function as complete sentences, as **independent clauses** do; rather, they fill the same required sentence slots that single-word nouns do.

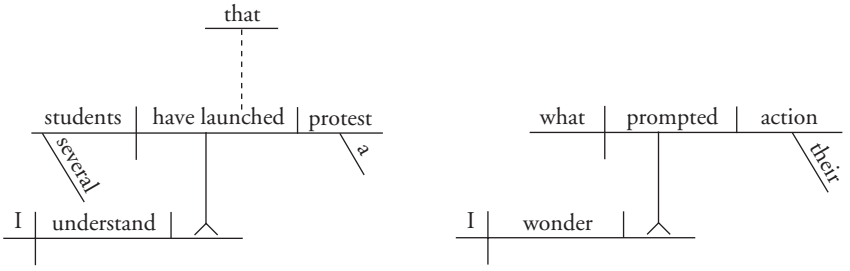
The trick of substituting a pronoun to determine the boundaries of the NP slot is especially useful when the nominal slot is filled by a clause, as in the two previous examples:

I understand something.

I wonder something.

The pronoun substitutes for the entire nominal slot.

These two examples also illustrate the two kinds of introductory words that signal nominal clauses: the **nominalizer** *that* and **interrogative** words such as *what*. The diagrams will show a basic difference between them:



The interrogative *what* fills a grammatical role in the clause it introduces—in this case, that of subject; the nominalizer does not.

(*Diagramming note:* The pedestal can be attached to the nominal clause wherever it is convenient to do so. The nominalizer is placed above the clause it introduces and attached with a broken line, again wherever convenient.)

The Nominalizer *That*. You have already seen *that* used as a demonstrative determiner *(That one is cheaper),* a demonstrative pronoun (*I never said that),* and a relative pronoun (*He has an app that lets him check his bank balance).* When it introduces a nominal clause, *that* is called a **nominalizer.** In the previous section, the Pattern VII sentence *"Several students have launched a protest"* becomes the direct object in another Pattern VII sentence. The diagram illustrates how the nominalizer *that* introduces the nominal clause.

The nominalizer *that* can turn any declarative sentence into a nominal clause:

The guests from El Paso will arrive soon.	→	I hope that the guests from El Paso will arrive soon.
The common cold is caused by a virus.	→	That the common cold is caused by a virus has been clearly established by science.

When the *that* clause fills the direct object slot, as in the first example, the sentence may be grammatical without the nominalizer:

I hope the guests from El Paso will arrive soon.

When the clause is in the subject position, however, the nominalizer is required:

*The common cold is caused by a virus has been clearly established by science.

Nominal *that* clauses can also function as subject complements and appositives, as the following examples illustrate:

Subject complement: Your assumption is that interest rates will remain relatively low.

Appositive: The reviewer's criticism, that the characters lack conviction, is fully justified.

Usage Matters That *That*?

The nominalizer *that* can be dropped before a direct object, though only if the meaning of the sentence remains clear. If there is any chance of confusion, *that* should be retained. When *that* is followed by anything other than the subject of the dependent clause, it is a good idea to include the nominalizer.

He believed more people would vote this year.

He believed that until more people voted, the outcomes of the election would not be valid.

In the first sentence, *more people* is the subject of the dependent clause, so *that* can be deleted. In the second sentence, *that* is needed because it is followed by a subordinating conjunction, rather than the subject. If you read the second sentence aloud two different ways, once with *that* and once without, you will probably sense different rhythms. The inclusion of *that* results in some stress on *until*, which helps signal to the reader the start of another dependent clause—in other words, that there is an adverbial clause embedded in the nominal clause.

Exercise 35

Create a nominal *that* clause to fill the following slots. Identify the function of the clause that you've added.

1. You should know _____ .
2. _____ makes everyone angry.
3. My parents realize _____.
4. _____ has not occurred to them.
5. The truth is _____.
6. The fact _____ disturbs me.

Investigating Language 8.2

Nominal clauses that begin with the nominalizer *that* should not be confused with adjectival clauses that begin with the relative pronoun *that*. Compare the following examples:

Nominal clause: I know that I reminded you about the deadline.

Adjectival clause: You ignored the reminders that I gave you.

Because the nominalizer *that* plays no grammatical role in its clause, the nominal clause will be a complete sentence without the *that: I reminded you about the deadline*. But the relative pronoun *that* does have a role to play within its clause; if you remove it, the remaining words won't be a complete sentence: **I gave you*.

You can also distinguish between *that* clauses by replacing the *that* with *which*. If the clause is adjectival, the sentence will still be grammatical:

You ignored the reminders which I gave you.

But if you substitute *which* for the nominalizer *that* in a nominal clause, the result will be clearly ungrammatical:

*I know which I reminded you about the deadline.

Here are some more sentences with clauses introduced by *that*. Decide which clauses are nominal (introduced by a nominalizer) and which are adjectival (introduced by a relative pronoun):

The color that you chose for the walls doesn't match the rug.
_____

Marco suspects that someone has hacked into his account.
_____

The books that I need for chemistry class are expensive.
_____

I suppose that the books that I need for art history will be expensive too. _____, _____

The idea that I need your help is absurd. _____

The idea that you proposed to the committee is a brilliant one.
_____

He gave her a look that you could have poured on a waffle. [Ring Lardner] _____

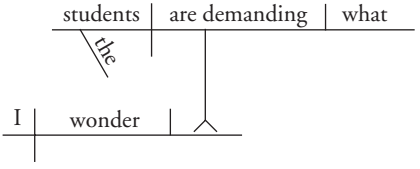
You can check your answers by doing a diagram to make sure that you've identified the *that* correctly.

Interrogatives. One of the sample sentences we saw earlier included a nominal clause introduced by the interrogative *what:*

I wonder what prompted their action.

Other interrogatives, or question words, that introduce nominal clauses are *who*, *whose*, *whom*, *which*, *where*, *when*, *why*, and *how*. Unlike the nominalizer, the interrogative always plays a grammatical role in its own clause. In the previous example, *what* functions as the subject of *prompted*. In the following sentence, *what* is the direct object in its clause:

I wonder what the students are demanding.



In both of these examples, the *what* clause functions as the direct object. Another common function of nominal clauses introduced by interrogatives is that of subject, as shown in the next two examples:

Where you are going is no business of mine.

Where is an interrogative adverb, so it acts as an adverb in its clause. The interrogative pronoun *who* will be the subject in its own clause:

Who will be at the party remains a mystery.

Who can also be the subject complement in its clause. Here the clause fills the direct object slot:

I don't know *who* that stranger is.

In the following sentences *which* and *what* are determiners in their clauses; both clauses fill the direct object slot:

I wonder *which* brand of yogurt has the least fat.

I can't decide *what* brand I should buy.

Nominal clauses introduced by interrogatives can also function as objects of prepositions and as appositives:

Object of a preposition: Clarice knows a lot about how computers work.

Appositive: The dean's question, why the students didn't object sooner, has not been answered.

Exercise 36

Both *when* and *where* hold membership in two word classes. As **subordinating conjunctions** they introduce adverbial clauses; as interrogatives they introduce nominal clauses. Identify the function of the *where* and *when* clauses in the following sentences. Are they adverbial or nominal? If the clause is nominal, identify the NP slot it fills. Also identify the sentence patterns of both the independent and dependent clauses.

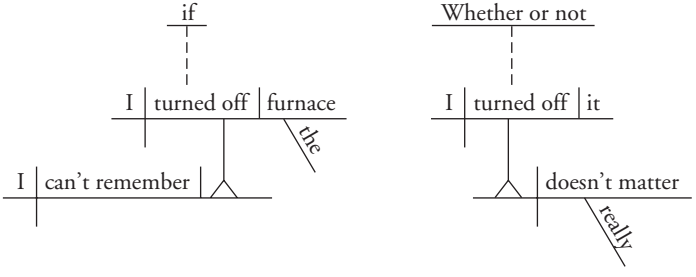
1. Julie could not remember where she had left her keys.
2. Rob lost his keys when he misplaced his backpack.
3. When I get in late, my roommate gets upset.
4. When I get home is my own business.
5. The starship *Enterprise* continues to boldly go where no one has gone before.
6. When you decide where we are having dinner, give me a call.
7. When you don't know where you are going, any road will take you there.
8. They have finally decided where the wedding will be held.
9. When I am an old woman, I shall wear purple. [Jenny Joseph]
10. The police asked where we were when the accident occurred.

Yes/No Interrogatives. In Chapter 3 you read about our two kinds of questions: those that ask for specific information, the so-called *wh*-questions; and yes/no questions. Here we've seen those same interrogative words used to introduce nominal clauses, filling NP slots in sentences. We also have nominal clauses based on yes/no questions, introduced by two nominalizer-like elements, *if* and *whether (or not):*

I can't remember <u>if I turned off the furnace.</u>

<u>Whether or not I turned it off</u> doesn't really matter.

We consider these introductory words as nominalizers because, like the nominalizer *that*, they play no part in the clause; they simply act as operators that allow us to use yes/no questions as nominal clauses:



Unlike the nominalizer *that*, which can sometimes be omitted, these introducers of interrogative clauses will always be included.

Exercise 37

Underline the nominal clause in each of the following sentences. Then identify its function in the sentence: What NP slot does it fill? Diagram the sentences.

1. Until yesterday I never realized how amazing a redwood tree could be.
2. The main complaint about his presentation was that it was too short.
3. What Carlos said about his cousin is unfair and inaccurate.
4. Our psychology teacher is conducting a study about why people fear intimacy.
5. My sister told her children that they could have a dog.
6. Who invented calculus is a matter of some dispute.
7. We could not tell which twin was Elaine.
8. Percy wondered if we could come for the weekend.
9. I wish he would explain his explanation. [Lord Byron]
10. The decision that they should replay the point upset both players.

Punctuation of Nominal Clauses. As the previous examples and exercise items illustrate, sentences with nominal clauses can get fairly long. But with one exception, the punctuation of these sentences remains exactly the same as the punctuation of the basic sentence: no single commas between the sentence pattern slots. The exception occurs when the direct object is a direct quotation. The standard convention calls for a comma between a verb like *say* or *reply* and the quotation:

He said, "I will meet you at the gym at five o'clock."

In this sentence the quoted passage is essentially a nominal clause in direct object position.

Exercise 38

Underline the nominal clauses, gerund phrases, and nominal infinitives in the following sentences and identify the function that each performs in the sentences. Also, put parentheses around all adverbials: one-word adverbs, prepositional phrases, noun phrases, infinitive phrases, and clauses. And finally, put square brackets around all adjectival phrases (prepositional and participial phrases) and relative clauses.

1. In 1874 Major Walter Wingfield registered his patent in London for the equipment and rules of an outdoor lawn tennis game that was the first version of what we play today.
2. Some fans dislike how graphite rackets and synthetic strings have transformed the game of tennis.
3. Multiplying the advantage of a powerful serve has taken away the finesse and strategy that many spectators enjoy.
4. Introduced in 1970, the tiebreak system revolutionized the sport of tennis by making the matches shorter and more attractive.
5. In the 1980 Wimbledon final, Bjorn Borg failed to convert seven match points in a fourth-set tiebreaker, which John McEnroe won.
6. Unless Serena Williams is injured, it's nearly impossible to beat her, because she really hates losing.
7. Roger Federer's goal is to win twenty major championships before he retires.
8. Two years after getting married and having a baby, Kim Clijsters won her second U.S. Open title.
9. Instead of using a conventional shot, Maria Sharapova often prefers to hit a powerful "swinging volley" when approaching the net or attacking a lob.
10. Although their opponents claim that Bob and Mike Bryan possess "twin chemistry," the brothers, who have won more doubles titles than any men's team in professional tennis, reject the idea that common DNA has resulted in uncommon results.

NOMINALS AS DELAYED SUBJECTS

We have seen nominal clauses that fill the subject slot, some of which have a formal quality more characteristic of writing than speech; in fact, such sentences are uncommon in speech:

> That the common cold is caused by a virus has been clearly established.
>
> That Sherry left school so suddenly was a shock to us all.

In conversation we are more likely to delay the information in that opening clause, substituting for the subject what is called the **anticipatory *it***:

> It has been clearly established that the common cold is caused by a virus.
>
> It was a shock to us all that Sherry left school so suddenly.

The infinitive phrase as subject can also be delayed in this way, as you saw earlier in the discussion of infinitives:

To play Xbox games is fun. → It is fun to play Xbox games.

To be a successful dancer requires stamina and perseverance. → It requires stamina and perseverance to be a successful dancer.

The anticipatory *it* allows us to change the stress of the sentence, in much the same way that we saw with the cleft sentence in the discussion of sentence transformations in Chapter 5. This use of *it* as a tool for writers is discussed in Chapter 15.

CHAPTER 8 Key Terms

Anticipatory *it*
Appositive
Dangling gerund
Delayed subject
Dependent clause
Gerund
Independent clause
Infinitive phrase
Interrogative
Nominal
Nominal clause
Nominalizer
Nominal verb phrase
Subordinating conjunction
Tensed verb

Sentences for PRACTICE

Draw vertical lines to show the sentence slots. Label the form of the structure that occupies each slot. Identify the sentence pattern for each verb phrase and clause. Diagram the sentences.

1. I wonder what the High Line area was like back when it was a street-level freight train line in Old New York.
2. I think that the High Line is my favorite tourist attraction in New York City.
3. The guide said that there were a great number of accidents on the train tracks back in the 19th century.

4. Because of all the fatalities, Tenth Avenue, where the High Line is now located, used to be called "Death Avenue."
5. Finally, in the 1920s, the City of New York declared that the safety hazards were too great to maintain the street-level tracks.
6. It was agreed upon that the West Side Improvement Project would be undertaken to eliminate the dangerous railroad crossings and to build a new High Line.
7. The work, which was completed in 1934, allowed for the driving of trains directly into buildings for deliveries.
8. Meat and produce and other goods were run into the buildings where Chelsea Market and Westbeth Artists Community now stand.
9. My sister, who lives on Manhattan's West Side, jogs the High Line every morning.

1. Why is the appositive set off with commas in the second of these two sentences?

   Mark's brother George coaches basketball in Indiana.

   Mark's brother, George, coaches basketball in Indiana.

   Which sentence tells you that Mark has only one brother?

   Which sentence implies that Mark has more than one brother?

   Why does the following sentence need commas?

   The senator's husband, Reuben, accompanied her to Washington.

2. Consider the differences in meaning in these two pairs of sentences. How do you account for these differences? Do the differences involve different sentence patterns?

   Megan stopped to talk to Sophia.

   Megan stopped talking to Sophia.

   Megan started talking to Sophia.

   Megan started to talk to Sophia.

3. Show by a diagram how the following two sentences are different. Identify their sentence patterns.

   I went to work.

   I want to work.

4. Your understanding of participles and gerunds will help you understand and explain the ambiguity of these two sentences:

   Flying drones can be dangerous.

   I don't like burping babies.

   Diagram each of them in two ways to show their two meanings.

5. What are two possible meanings of the following ambiguous sentence?

   The shooting of the hunters was a wanton act.

   In what way is the traditional diagram inadequate to account for that ambiguity?

6. In Chapter 5 we examined the passive voice of predicating verbs. Can gerunds and infinitives be passive?

7. The traditional grammarian would label the *who* clause in this famous line by Shakespeare an adjectival clause. Why? Why is it not nominal? How would you as a twenty-first-century speaker word this statement?

   Who steals my purse steals trash.

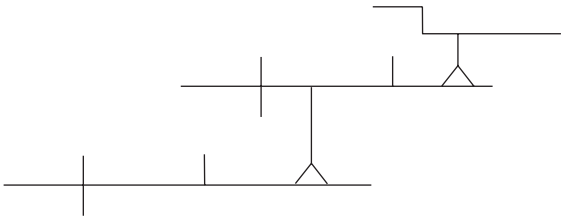
8. Perhaps the best way to explain this *that*-filled sentence is to diagram it.

   I know that that *that* that that student wrote is wrong.

CLASSROOM APPLICATIONS

The following can be organized as either oral or written activities, perhaps as timed group competitions:

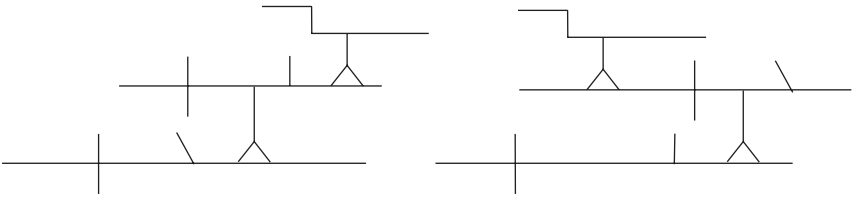
1. The fact that verb phrases and clauses can fill NP slots gives the language great embedding capabilities. For example, a gerund phrase could easily fill the direct object slot in a nominal clause. Picture the diagram:



Here's a six-word sentence that would fit:

I know that Joe enjoys swimming.

Now try two other patterns:



(Hint: Bear in mind that the nominalizer *that* can turn almost any sentence into a nominal clause. Now write a sentence with a gerund in the position shown—as subject or direct object; then turn that sentence into a nominal clause. In the first example, the sentence "Joe enjoys swimming" has been embedded as the direct object following the verb *know*.)

2. This time your task is the opposite of question 1: Write a sentence in which a nominal clause is embedded in a gerund phrase.
3. Write a sentence in which an adjectival clause is embedded in a nominal clause.
4. Write a sentence in which an adverbial infinitive phrase is embedded in a gerund phrase.
5. Write a sentence in which a gerund phrase is embedded in an adverbial clause.

Note: These exercises can be organized for group or individual competition in the class. To add to the challenge, the topic of the sentences can be specified: Write about popular culture, sports, health, social media, relationships, election campaigns, movies, and so forth. And, of course, other specific directions could be included: Use a nominal *who* clause; use the passive voice; include two prepositional phrases; include an indirect object, and so forth.

CHAPTER
9

Sentence Modifiers

CHAPTER PREVIEW

The modifiers and nominals you studied in the three preceding chapters add information that expands units within the sentence: adverbials (Chapter 6), adjectivals (Chapter 7), and noun phrase substitutes (Chapter 8). The structures you will study in this chapter, however, have no direct connection to a particular sentence slot; instead, the information they add relates to the sentence as a whole.

The fact that these structures lie outside the boundaries of the main sentence does not diminish their importance in terms of meaning. Sentences may be grammatical without the independent structures described in this chapter, but that fact does not lessen the impact they have on the meaning or intent of the sentence; in fact, they actually contribute to it, making them an important tool for a writer.

By the end of this chapter, you will be able to

- Distinguish between *adverbial adverbs* and *sentence-modifier adverbs*
- Identify and use six structures that function as sentence modifiers: *vocatives*, *interjections*, *dependent clauses*, *absolute phrases*, *appositives,* and *relative clauses*
- Punctuate dependent clauses
- Recognize *elliptical clauses* and revise ineffective ones
- Identify *broad reference clauses* and rewrite unclear ones

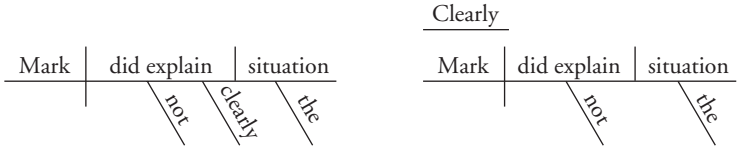
Like the modifiers of nouns and verbs, modifiers of the sentence as a whole also come in the form of single words, phrases, and clauses (recall the form-function chart at the beginning of Part III). Understandably, because most of the single-word modifiers are adverbs in form, you may

be tempted to label them adverbials. However, as the following pair of sentences (and the previous sentence) illustrates, there is a clear contrast in meaning between (1) the adverb as adverbial and (2) the adverb as **sentence modifier**:

1. Mark did not explain the situation clearly.
2. Clearly, Mark did not explain the situation.

The adverbial at the end of sentence 1 says something about the verb, about the manner in which Mark did the explaining; that's why we call *-ly* adverbs "manner adverbs." The sentence modifier at the start of sentence 2, on the other hand, indicates the attitude of the writer toward the message stated in the main clause, a signal that provides a guidepost for the reader. This kind of message expressing the writer's feeling or attitude is called **metadiscourse**; in other words, discourse about the discourse. We will look more closely at the topic of metadiscourse in Chapter 15.

The diagrams make the difference in meaning clear:



There are a number of tests you can apply to verify the difference. For example, the adverb in sentence 1 can be moved to the preverb position:

Mark did not clearly explain the situation.

We probably wouldn't make the same change in 2, but if we did, we would have to include the commas, to retain the parenthetical meaning:

Mark did not, clearly, explain the situation.

The commas would also stay if we moved the sentence modifier to the end:

Mark did not explain the situation, clearly.

The substitution of close synonyms would also clarify the difference:

Obviously, Mark did not explain the situation.
*Mark did not explain the situation obviously.
Mark did not explain the situation very well.
*Very well, Mark did not explain the situation.

Not all single-word sentence modifiers are as easy to demonstrate as this one, where a clear contrast in meaning exists between *clearly* in its

two roles. But many adverbs do have this same parenthetical quality, this metadiscursive function:

> Invariably, the photos I get tagged in are always the least flattering.
>
> Luckily, I can choose to untag them.
>
> Undoubtedly, I like seeing all the photos I'm tagged in.
>
> I don't like how I look in all the photos, unfortunately.

But not all sentence modifiers are separated by commas:

> Perhaps the entire starting lineup ought to be replaced.

Here it is fairly clear that *perhaps* raises a question about the idea of the sentence as a whole. If it were moved to a position within the sentence, it would probably be set off by commas:

> The entire starting lineup, perhaps, ought to be replaced.

So the absence of a comma after an introductory modifier does not rule it out as a sentence modifier; but neither does the presence of a comma rule it in. As we saw in the earlier chapters on noun and verb modifiers, both adjectivals and adverbials can sometimes be shifted to the opening position. That shift does not in itself make them sentence modifiers. For example, in the following sentences the introductory phrases are adjectival; they modify the subject:

> Hot and tired, we loaded the camping gear into the station wagon for the long trip home. (*We* were hot and tired.)
>
> Limping noticeably, the runner rounded third base and managed to beat the throw at home plate. (*The runner* was limping noticeably.)

However, adverbials in introductory position can be somewhat similar to sentence modifiers. In Chapter 6 we classified phrases like the following as adverbials, modifiers of the verb—although a case could be made for such modifiers to be classified as sentence modifiers rather than adverbials:

> To polish his skills for his trip to Las Vegas, Tim plays poker every night.
>
> Almost every Monday morning, I make a vow to start a low-carb diet.
>
> On a day like today, I prefer to stay in bed.

The less clearly a modifier is related to a particular part of the sentence, the more clearly we can classify it as a modifier of the sentence as a whole. English has many **idiomatic expressions**—set phrases that have an independent or parenthetical quality—that are clearly sentence modifiers. Unlike the previous three adverbial examples, the introductory modifiers in the following sentences are not added for information such as *when* or *where* or *why:*

Frankly, I didn't expect sailing to be so much work.

To our amazement, the driver of the Corvette walked away from the accident.

To my regret, I've never seen the Grand Canyon.

Speaking of the weather, let's decide on the place for our picnic.

To tell the truth, I have never read *Harry Potter*.

Besides the adverb, these examples include two prepositional phrases, a participial phrase, and an infinitive phrase.

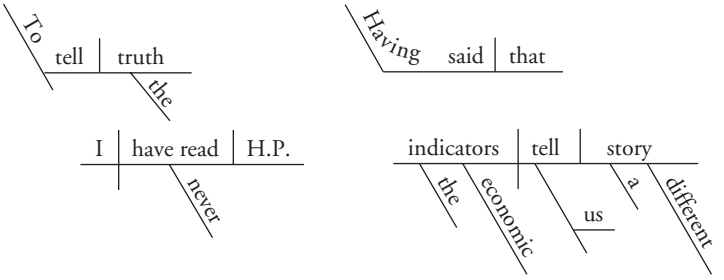
You might think that the last two sentence modifiers in the list, which are verb phrases in form, look suspiciously like the danglers that we have seen in earlier discussions of gerunds and infinitives and participles. But it's probably accurate to say that, in contrast to those earlier examples, *speaking of the weather* and *to tell the truth* have achieved the status of independent idiomatic expressions, or set phrases.

Another set phrase that is becoming fairly common in spoken news reports—*having said that*—has that same almost-dangling effect. Speakers use this phrase as a transition device, usually to an idea in support of the topic under discussion or sometimes to a new topic:

Having said that, the economic indicators tell us a different story.

Having said that, we can't forget the long-term effects of the deficit.

These set phrases are diagrammed apart from the rest of the sentence with their usual pattern:



Usage Matters "Hopefully"

Beginning in the 1960s, the adverb *hopefully* got the attention of a number of prominent language commentators, who condemned its usage as a sentence modifier in sentences like this:

> Hopefully, I won't get the flu this winter.

Here the writer means "I hope" or "It is to be hoped." However, the critics—along with many writers of grammar and usage books—maintained that because *hopefully* is a "manner" adverb, it can mean only "in a hopeful manner," such as, "I opened my college admission letter hopefully." (Interestingly, the criticism did not extend to the *-ly* adverbs such as *clearly* and *obviously*, which we have included in our discussion of sentence modifiers.)

By the 1990s, however, the anti-*hopefully* vogue had faded. Several of the critics publicly admitted they had changed their minds; for others, however, the battle goes on. The 2004 edition of *The Associated Press Stylebook* still denounces the usage: "Do not use it to mean it is hoped, let us [hope] or we hope" (page 117).

In *The Oxford Dictionary of American Usage and Style* (2000), author Bryan A. Garner maintains that "the battle is now over." However, he goes on to explain that "some stalwarts continue to condemn the word, so that anyone using it in the new sense is likely to have a credibility problem with some readers" (p. 172).

In other words, don't be surprised to see your teacher's red circle around *hopefully* if you have used it as a sentence modifier. But bear in mind that current usage—along with the opinion of many language professionals—is on your side.

NOUNS OF DIRECT ADDRESS: THE VOCATIVES

Another structure set off by a comma is the noun or noun phrase of **direct address**, known as a **vocative**:

> Ladies and gentlemen, please be seated.
>
> Jennifer, your mother is on the phone.

Although the vocative is not a modifier in the same sense that other structures are, in that it does not modify the meaning of the sentence, it does have a relationship to the sentence as a whole. And like other modifiers, it can come at the beginning, middle, or end of the sentence:

> We certainly hope, my dear friends, that you will visit again soon.
>
> I promise you won't see me here in court again, your honor.
>
> Tell us, Mr. President, how your new tax plan will benefit the economy.

The purpose of the vocative, as the term "direct address" implies, is to direct the writer's or speaker's message to a particular person or group. (In most cases it's the speaker's message: This structure is much more common in speech than in writing.) And, as the foregoing examples illustrate, the vocative can

express the attitude of the writer or speaker and reflect the tone, whether formal or informal, serious or light, familiar or distant. In that sense, certainly, the vocative is a "sentence modifier": It can affect the meaning of the words.

The vocatives are diagrammed just as the other sentence modifiers are, on a line set apart from the main clause.

Usage Matters Call *Me*, Ishmael!

Whether it opens or closes the sentence, the vocative is always punctuated with a comma. In our age of texts, tweets and constant emails, it has become increasingly common to see vocatives appear without a comma. This disappearing comma is somewhat understandable if we consider the popularity of Twitter, which allows its users only 140 characters with which to "tweet." With such limitations, every character counts! Why waste one on an apostrophe when your friends know very well that, in context, "dont" and "wont" mean "don't" and "won't"—not to mention "aint." Would anyone really misunderstand "i dont like it"? A similar online erasure is happening to the comma.

But despite its growing ubiquity, a commaless vocative makes a difference in the meaning of the sentence. Consider the following:

Call me Ishmael.

Call me, Ishmael.

The first sentence, which is the famous opening line of Herman Melville's *Moby Dick*, is the Pattern X sentence you read about in Chapter 3. Although it opens with an imperative verb (*call*), the subject slot still exists elliptically: "(You) call me Ishmael," with "Ishmael" functioning as the object complement. Here the speaker of the sentence is ordering "you" to call him by his name. Note: The referent of that name ("Ishmael") is the same as that of the speaker.

However, the second sentence, a playful recasting of Melville's original, means something different. Still an imperative sentence, it is now a Pattern VII. The name "Ishmael," here being set off with a comma, indicates that the speaker of the sentence is addressing a listener, presumably a listener named Ishmael, which now functions in the sentence as a *vocative*, with "me" functioning as the direct object (call *whom*?). Note, as well, that the referents of "me" and of "Ishmael" are now different.

INTERJECTIONS

The **interjection**—usually a single word or short phrase—can also be considered as a modifier of the sentence as a whole:

Oh, don't frighten me like that!

Wow! That's not what I expected.

The traditional view of grammar treats the interjection as one of the eight parts of speech, probably because there is no other way to categorize such "nonwords" as *oh* and *ah* and *wow* and *ouch*. However, many words that we recognize as nouns and verbs are also used as exclamatory sentence modifiers of this kind:

Heavens, I don't know what to say.

Good grief! Don't sneak up on me like that!

My word! This room is a mess.

Like the vocatives, interjections are much more likely to occur in speech than in writing (other than written dialogue).

It might seem logical to consider these actual words as interjections, the same as we treat *oh* and *wow;* however, we do not put all such "interjections" into a single parts-of-speech class, as the traditional grammarians do. Such a classification distorts the principle on which we make judgments about word categories. Except for *oh* and *ah* and *whew* and a few others, we recognize interjections strictly by their exclamatory, or emotional, function in the sentence. It's true, of course, that the familiar definitions given to the traditional eight parts of speech are not necessarily consistent in their criteria; for example, nouns and verbs are defined according to their meaning (as names and as actions) and adjectives and adverbs by their function (as modifiers). Nevertheless, out of all eight traditional "parts of speech," only the interjection category is denoted strictly by sentence function, rather than as a word type; that is, the other seven traditional parts of speech (noun, verb, adjective, adverb, pronoun, preposition, and conjunction) are names of word classes, whether open or closed. It is for this reason that the interjection is not included in our inventory of the closed classes, those structure words described in Chapter 13, but rather is included here as a function, one type of sentence modifier.

Interjections, like the other sentence modifiers, are diagrammed on a separate line.

Exercise 39

Underline any sentence modifiers in the following sentences.

1. Amazingly, the wifi signal held out for my entire Skype session.
2. The twins look amazingly alike.
3. Well, I plan to stay, myself.
4. Myself, I plan to stay well.
5. Strangely, he seemed to look right through me.

continued

6. I thought he looked at me strangely.
7. Without a doubt our team will win the league championship.
8. We will no doubt win the league championship.
9. I told my friend I was not interested in her offer.
10. I told you, my friend, that I am not interested.

DEPENDENT CLAUSES AS SENTENCE MODIFIERS

In Chapter 6 we looked at the adverbial clauses, recognizing that they, too, often seem to relate to the sentence as a whole rather than to the verb specifically. Those introduced by *where*, *when*, *before*, and *after* seem to be the most "adverbial" of all in that they convey information of time and place about the verb; but certainly we could make an equal case for classifying even these as sentence modifiers. **Dependent clauses** introduced by such subordinating conjunctions as *if*, *since*, *as*, and *although* seem even more clearly to modify the idea of the whole sentence, because the conjunction explains the relationship of one idea to another:

If you promise to be there, I'll go to Sue's party.

I'll go with you, *although* I would rather stay home.

The phrasal subordinators, too, may relate one complete clause to another:

Provided that the moving van arrives on schedule, we'll be ready to leave by three o'clock.

All the members of the city council, *as far as* I know, voted in favor of the new dog ordinance.

(See Chapter 13 for a list of the simple and phrasal subordinating conjunctions.)

Some of the interrogatives and **indefinite relative pronouns** introduce conditional clauses that are clearly sentence modifiers:

Whatever decision you eventually make, I'll support you.

Whichever route we take, there's no way we'll get there on time in this traffic.

No matter how much overtime I work, my paycheck never seems to stretch far enough.

The subjunctive *if* clauses that we saw in Chapter 4 can also join this list of clauses that say something about the sentence as a whole:

If I were you, I'd skip the party.

Punctuation of Dependent Clauses. In opening position the dependent clause is always set off by a comma; in closing position, however, punctuation depends on meaning. As a general rule, when the idea in the main clause is conditional—or restricted to—the idea in the dependent clause, there is no comma. For example, the idea of the main clause—the opening clause—in the following sentence will be realized only if the idea in the dependent clause is carried out; thus here the main clause depends on the *if* clause:

You can return the merchandise if you have your receipt.

But in the next sentence the dependent clause does not affect the fulfillment of the main clause:

You can return the merchandise, if you'd like.

The distinction between these two functions is comparable to the restrictive/nonrestrictive distinction we examined in connection with adjectivals in Chapter 7. If the dependent clause "defines" the situation, it will not be set off from the main clause; if it simply "comments," it will take the comma.

In general, *even though* and *although* are preceded by commas; *if* is not. The point to be made here is that the conjunction relates the idea in its clause to the idea in the main clause, so the dependent clause clearly functions as a modifier of the sentence as a whole—even though it is not preceded by a comma. But in opening position, the clause is always followed by a comma. The use of the comma with final dependent clauses is probably one of the least standardized of our punctuation rules. The final criteria must be readability and clarity for the reader.

Exercise 40

Add commas to the following sentences, if necessary.

1. We left the party as soon as we politely could.
2. Jim agreed to leave the party early and go bowling with us although he was having a good time.
3. When the storm is over we can head for home.
4. We might as well put on the coffee since we're going to be here for another hour.
5. I know that Jerry and I will never be able to afford that much money for rent even if it does include utilities.
6. I won't be able to stay in this apartment if the rent goes any higher.
7. I won't be able to stay in this apartment even if the rent stays the same.
8. If you can't stand the heat get out of the kitchen. [Harry Truman]

Elliptical Clauses. Many dependent clauses are **elliptical**—that is, certain understood words are left out:

> While [we were] waiting for the guests to arrive, we ate all the good hors d'oeuvres ourselves.
>
> When [I am] in doubt about the weather, I always carry an umbrella.

As a reader, you have no problem understanding either of those elliptical clauses: In both cases the missing words, the subject of the elliptical clause, show up as the subject of the main clause.

What would happen if that understood subject did not show up? The result would be a fuzzy sentence, similar to those we have seen with dangling participles and gerunds and infinitives. Like the opening verb phrase, the elliptical element sets up certain expectations in the reader; it's the writer's job to fulfill those expectations. Consider what you expect in the main clause following these elliptical openers:

> *When late for work, the subway is better than the bus.
>
> *If kept too long in hot weather, mold will grow on the bread.
>
> *While driving to the game on Saturday, an accident tied up traffic for over an hour.

As with many of the dangling structures we have seen, the message of the sentence may be clear; but there's simply no reason for a writer to set up a situation in which the reader must make the connections—and must do so in a conscious way. Those connections are the writer's job.

In some cases only the elliptical version is grammatical:

> I'm a week older than Bob.
>
> My sister isn't as tall as I.
>
> *or*
>
> I'm a week older than Bob is.
>
> My sister isn't as tall as I am.

We would never include the entire clause:

> *I'm a week older than Bob is old.
>
> *My sister isn't as tall as I am tall.

In both of these examples, we are comparing an attribute of the subjects of the two clauses. But the ellipses in such comparisons can produce

ambiguity when the main clause has more than one possible noun phrase for the dependent clause to be compared with:

The Packers beat the Patriots worse than the Panthers.

Joe likes Mary better than Pat.

In these sentences we don't know whether the comparison is between subjects or objects because we don't know what has been left out. We don't know whether

The Packers beat the Patriots worse than	the Packers beat the Panthers. *or* the Panthers beat the Patriots.
Joe likes Mary better than	Joe likes Pat. *or* Pat likes Mary.

See the Appendix for a diagram illustrating this type of clause.

The comparison in the clauses with *as . . . as* can become a problem when an alternative comparison is added. Here is how such comparisons should read:

Our team is as good as, or better than, the Wildcats.

But sometimes the writer (or speaker) omits the second *as:*

*Our team is as good, or better than, the Wildcats.

*My sister is just as strong, or stronger than, you.

These omissions do not result in ambiguity, but the sentences clearly have a grammatical problem—an incomplete comparison.

Incidentally, these clauses of comparison are actually modifying adjectives—*older*, *tall*, *worse*, *better*, *good*, and *strong*—the qualities that are being compared, rather than modifying the sentence as a whole. We are discussing them here with the sentence modifiers because of the shared elliptical feature.

Exercise 41

A. Rewrite the following three sentences to include a subject in the elliptical clause. You may have to make changes in the main clause as well.

1. When late for work, the subway is better than the bus.
2. If kept too long in hot weather, mold will grow on the bread.
3. While driving to the game on Saturday, an accident tied up traffic for over an hour.

continued

B. Now rewrite the following sentences, supplying the words missing in the elliptical clauses. Are the sentences clear?

1. I picked up a Midwestern accent while living in Omaha.
2. My accent is not as noticeable as Carlo's.
3. Holmes hit Ali harder than Norton.
4. If necessary, strain the juice before adding the sugar.
5. While waiting at the train station in Lewistown, there was no place to sit.
6. If handed in late, your grade will be lowered 10 percent.
7. Love goes toward love, as schoolboys from their books. But love from love, toward school with heavy looks. [Shakespeare]
8. The weather in Little Rock is not as humid as New Orleans.

ABSOLUTE PHRASES

The **absolute phrase** (also known as the *nominative absolute*) is a structure independent from the main sentence; in form the absolute phrase is a noun phrase that includes a postnoun modifier. The modifier is commonly an *-en* or *-ing* participle or participial phrase, but it can also be a prepositional phrase, an adjective phrase, or a noun phrase. The absolute phrase introduces an idea related to the sentence as a whole, not to any one of its parts:

Our car having developed engine trouble, we stopped for the night at a roadside rest area.

The weather being warm and clear, we decided to have a picnic.

Victory assured, the fans stood and cheered during the last five minutes of the game.

Absolute phrases are of two kinds—with different purposes and different effects. (Moreover, both are structures generally used in writing, rather than in speech.) The preceding sentences illustrate the first kind: the absolute that explains a cause or condition. In the first sentence, the absolute phrase could be rewritten as a *because*, *when*, or *since* clause:

When our car developed engine trouble,
or
Since our car developed engine trouble,
or
Because our car developed engine trouble,

} we stopped for the night. . . .

The absolute construction allows the writer to include the information without the explicitness that the complete clause requires. In other words, the absolute phrase can be thought of as containing all the meanings in the three versions shown here rather than any one of them.

In the following sentence the idea in the *because* clause could be interpreted as the only reason for the picnic:

> Because the weather was warm and clear, we decided to have a picnic.

The absolute construction, on the other hand, leaves open the possibility of other reasons for the picnic:

> The weather being warm and clear, we decided to have a picnic.

It also suggests simply an attendant condition rather than a cause.

Perhaps the most famous absolute phrase is the one found in the Second Amendment to the U.S. Constitution. And, as we know, it is open to more than one interpretation:

> A well-regulated militia, being necessary to the security of a free state, the right of the people to keep and bear arms, shall not be infringed.

The author might have been well advised to use a structure other than the absolute phrase: A full clause or a separate sentence could have forestalled the controversy that surrounds the amendment's meaning. We should note, too, that the convention of comma use has changed in the intervening years; two of those commas are superfluous by today's standards.

In the second kind of absolute phrase, illustrated by the sentences following, a prepositional phrase (*above his head*), adjective phrase (*alert to every passing footstep*), or noun phrase (*a dripping mess*), as well as a participle (*trembling*), may serve as the postnoun modifier. This second kind of absolute adds a detail or point of focus to the idea stated in the main clause:

> Julie tried to fit the key into the rusty lock, her hands trembling.
>
> The guard dog stood on the other side of the fence, his ears alert to every passing footstep.
>
> Hands above his head, the suspect advanced cautiously toward the uniformed officers.
>
> Her hair a dripping mess, she dashed in out of the rain.

This technique of focusing on a detail allows the writer to move the reader in for a close-up view, just as a filmmaker uses the camera. The absolute phrase is especially effective in writing description. Notice how

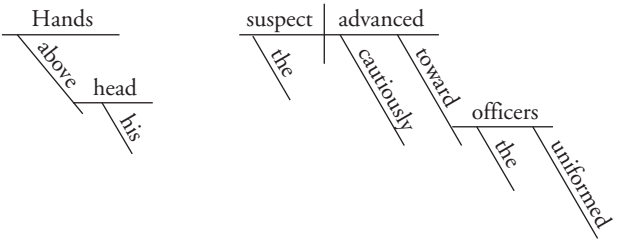
the authors of the following passages use the main clause of the sentence as the wide lens and the absolute phrase as the close-up:

> There was no bus in sight and Julian, his hands still jammed in his pockets and his head thrust forward, scowled down the empty street.
>
> Flannery O'Connor, *Everything That Rises Must Converge*

> The man stood laughing, his weapons at his hips.
>
> Stephen Crane, *The Bride Comes to Yellow Sky*

> To his right the valley continued in its sleepy beauty, mute and understated, its wildest autumn colors blunted by the distance, placid as a water color by an artist who mixed all his colors with brown.
>
> Joyce Carol Oates, *The Secret Marriage*

The traditional diagram of the absolute simply shows the noun phrase on a line separate from the main clause, with the headword on the horizontal:



Exercise 42

Underline any absolute phrases in the following sentences. Is the modifier of the headword an adjective, a prepositional phrase, a noun phrase, or a participle?

1. We lay on the river bank, our tents behind us, the stars above, the river sliding by, brackish and warm.
2. The skateboarders rode the inside of the empty pool like surfers carving the waves, their boards gliding smoothly up and down the concave walls, pivoting at the rim for a moment, a pause, then dropping back down furiously, their wheels grinding the concrete.
3. The campy mega-hit movie *Sharknado*, its trailer having gone viral on the Internet and having had millions of viewers, is an example of

how social media and new technology can promote an older technology like TV.

4. Viewers tweeted about the Syfy channel's biggest hit in real time with the broadcast, their fingers on their keyboards throughout its entirety.
5. He saw the city spread below like a glittering golden ocean, the streets tiny ribbons of light, the planet curving away at the edges, the sky a purple hollow extending into infinity. [Anne Tyler]
6. Then the boy was moving, his bunched shirt and the hard, bony hand between his shoulder-blades, his toes just touching the floor, across the room and into the other one, past the sisters sitting with spread heavy thighs in the two chairs over the cold hearth, and to where his mother and aunt sat side by side on the bed, the aunt's arms about his mother's shoulders. [William Faulkner]

APPOSITIVES

You'll recall that one of the nominals described in Chapter 8 is the appositive, a structure that in form is often a noun phrase:

> Our visitor, a grey-haired lady of indeterminate age, surprised us all when she joined in the volleyball game.

In this example, the appositive renames the subject of the sentence. But sometimes we use a noun phrase to rename or, more accurately, to encapsulate the idea in the sentence as a whole. We call these structures **sentence appositives**:

> He waved his pink right hand in circles, his favorite gesture.
>
> John Fowles, *The Magus*

We often use a dash to set off the sentence appositive:

> The musical opened to rave reviews and standing-room-only crowds—a smashing success.
>
> A pair of cardinals has set up housekeeping in our pine tree—an unexpected but welcome event.

Like the absolutes, which are also noun phrases in form, these sentence appositives are related to the sentence as a whole, but their purpose is quite different: They simply label, or restate, the idea of the main clause; they do not introduce a new, subordinate idea, as both kinds of absolute phrases do.

The rhetorical effects of sentence appositives are discussed further in Chapter 15.

RELATIVE CLAUSES

Most **relative clauses** are modifiers of nouns, and most are introduced by a relative pronoun that refers to that noun:

Joe's car, which he bought just last week, looks like a gas guzzler to me.

In this sentence the antecedent of *which* is the noun *car;* the noun is modified by the clause.

But in some sentences *which* refers not to a particular noun but to a whole idea; it has what we call *broad reference*. In the following sentence, the antecedent of *which* is the idea of the entire main clause:

Joe bought a hybrid truck, which surprised me.

All such **broad-reference clauses** are introduced by *which*, never by *who* or *that*, and all are nonrestrictive—that is, they are set off by commas:

Tom cleaned up the garage without being asked, which made me suspect that he wanted to borrow the car.

This summer's heat wave in the Midwest devastated the corn crop, which probably means higher meat prices for next year.

Many writers try to avoid the broad-reference relative clause, instead using *which* only in the adjectival clause to refer to a specific noun. In inexperienced hands the broad-reference *which* clause often has the vagueness associated with dangling modifiers:

My husband gave away my old treadmill, which really bothered me.

In this sentence the referent of *which* is unclear; *which* could refer to either missing the old treadmill or the giving it away for free (perhaps it was worth some money!). There are a number of alternatives in which the meaning is clear:

My husband's decision to give away the old treadmill really bothered me.

Losing my old treadmill really bothered me.

Even though they are not particularly vague, the earlier examples, too, can be revised in ways that avoid the broad-reference *which:*

When Tom cleaned up the garage without being asked, I suspected that he wanted to borrow the car.

Tom's cleaning up the garage without being asked made me suspect that he wanted to borrow the car.

This summer's heat wave in the Midwest, which devastated the corn crop, probably means higher meat prices for next year.

Exercise 43

Rewrite the following sentences to eliminate the broad-reference *which*.

1. I had to clean out my inbox this morning, which wasn't very much fun.
2. Otis didn't want to stay for the second half of the game, which surprised me.
3. The president criticized Congress rather severely in his press conference, which some observers considered quite inappropriate.
4. The first snowstorm of the season in Denver was both early and severe, which was not what the weather service had predicted.
5. Martha and her husband, Jack, are having champagne to celebrate their 64th wedding anniversary, which is a wonderful thing.

CHAPTER 9 Key Terms

Absolute phrase
Broad-reference clause
Dependent clause
Direct address
Elliptical clause
Idiomatic expression
Indefinite relative pronoun
Interjection
Metadiscourse
Relative clause
Sentence appositive
Vocative

Sentences for PRACTICE

Draw vertical lines to set off sentence modifiers; identify them by form. If the sentence modifier is, or includes, a verb phrase or clause, identify its sentence pattern.

1. My brother will finish basic training next month if everything goes smoothly.
2. If you don't mind, I want to be alone.
3. Speaking of travel, would you like to go to Seattle next week to see the Seahawks play?

4. Incidentally, you forgot to pay me for your share of the rent.
5. The weather being so beautiful last Sunday, we decided to go to Silver Creek Falls for a picnic.
6. The invitations having been sent, we started planning the menu for Maria's birthday party.
7. Jennifer stayed in bed all day, her fever getting worse instead of better.
8. The giant redwoods loomed majestically, their branches filling the sky above us.
9. Luckily, Sunday was a nice day, so we didn't miss our weekly hike.
10. Freddie suggested we take a taxi instead of the subway—a splendid idea.
11. Old Town was festive, indeed—the stores decorated with bright-colored banners, the air alive with music, the streets crowded with people.
12. If I can stop one heart from breaking, I shall not live in vain. [Emily Dickinson]

1. Many of the simple and phrasal subordinators listed in Chapter 13 introduce clauses that could be interpreted as either sentence modifiers or verb modifiers. How would you classify the underlined clauses in the following sentences—as sentence modifiers or as verb modifiers? Why?

   I'll return your book as soon as I finish it.

   He'll lend me the money provided that I use it for tuition.

   The dog looked at me as if he wanted to tell me something important.

   Nero fiddled while Rome burned.

2. The following sentences are both illogical and ungrammatical. What is the source of the problem?

   The summer temperatures in the Santa Clara Valley are much higher than San Francisco.

   The Pirates' stolen-base record is better than the Cardinals.

3. The following sentence is less elliptical than those you just read, but it's equally fuzzy. What is the source of its problem?

   The people of Atlanta are much friendlier than they are in New York.

4. Consider the pronouns in these elliptical clauses. Are they the correct form? Is it possible that both sentences are correct?

   I think my little sister likes Facebook better than me.

   I think my little sister likes Facebook better than I.

5. How do you explain the difference in meaning between the following sentences, which appear so similar on the surface? Discuss the effect of the understood elliptical clause in the second sentence. Are both sentences negative?

   I have never been happy with our living arrangement.

   I have never been happier with our living arrangement.

6. As you consider the ambiguity of the following sentence, think about two of the topics you have studied in this chapter as well as vocatives and appositives:

   I am taking a trip with Mildred, my dear friend.

   Rewrite the sentence in two ways to show its meanings unambiguously.

CLASSROOM APPLICATIONS

Consider the following sentence:

Let me know when you're free.

1. What does this sentence mean? Does it mean anything else? Consider the context of both. What is the punctuation rule that would help make clear the two meanings? Create one sentence that has two different meanings based solely on the presence or absence of a comma. Each student should read that sentence aloud for the rest of the class to interpret. Does your voice change depending on each intended meaning? Does that voice change correspond to the use of a comma?

2. One popular technique for teaching writing, which dates back to the schools of ancient Greece, is known as *modeling*.

continued

Students learn to write by copying the form of sentences, using the same syntactic blueprint while supplying new words. For this exercise, you are to model the following sentences, some of which you saw earlier as examples of absolute phrases. Remember: The main clause provides the wide-angle shot (*The man stood laughing*), while the absolute phrase zooms in for the close-up (*his weapons at his hips*).

Example:

Original version:

The man stood laughing, his weapon at his hips. [Stephen Crane]

Modeled version:

The woman sat smoking, a black poodle in her lap.

1. With a breathy shriek the train pulled away, the crowd cheering, waving at the caboose until it was out of sight. [E. Annie Proulx]
2. There was no bus in sight and Julian, his hands still jammed in his pockets and his head thrust forward, scowled down the empty street. [Flannery O'Connor]
3. He smiled to himself as he ran, holding the ball lightly in front of him with his two hands, his knees pumping high, his hips twisting in the almost girlish run of a back in a broken field. [Irwin Shaw]
4. Soon afterwards they retired, Mama in her big oak bed on one side of the room, Emilio and Rosy in their boxes full of straw and sheepskins on the other side of the room. [John Steinbeck]

CHAPTER
10

Coordination

CHAPTER PREVIEW

Throughout the previous chapters you have been seeing coordination within sentences, both in the samples for discussion and in the text itself. In fact, the sentence you just read includes one such structure, a compound prepositional phrase connected by the correlative conjunction *both–and*. We make these connections at every level—word, phrase, and clause; in speech we do so automatically.

In this chapter we will take up several features of coordinate structures within the sentence and then look at the coordination of whole sentences, with special emphasis on the punctuation conventions that apply to them.

By the end of this chapter you will be able to

- Punctuate coordinate structures within sentences
- Recognize *elliptical coordinate structures* and revise unclear ones
- Follow conventions for *subject–verb agreement* when coordinate noun phrases are in the subject slot
- Identify and use *parallel forms* with coordinate constructions
- Use the three methods for creating *compound sentences: coordinating conjunctions*, *semicolons*, and *colons*
- Understand the difference between *coordinating conjunctions* and *conjunctive adverbs*

COORDINATION WITHIN THE SENTENCE

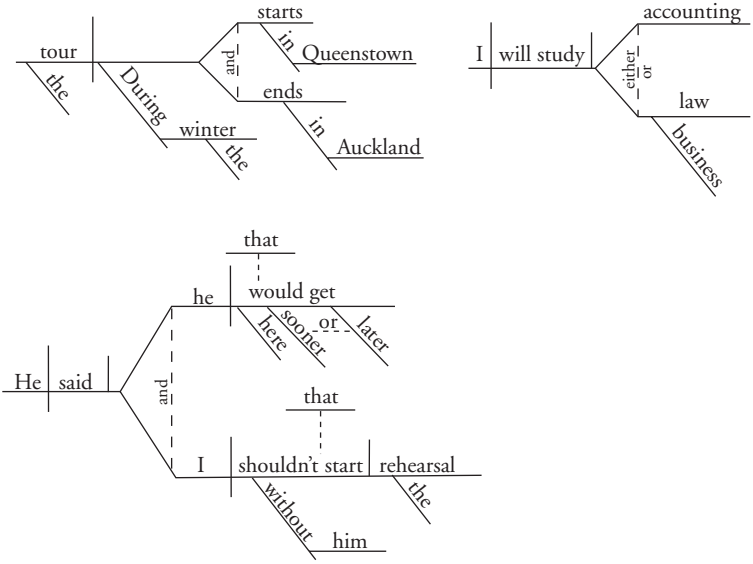
Punctuation. A simple punctuation rule applies to nearly all the compound pairs of words, phrases, and clauses that occur within the sentence: *We use no comma with the conjunction.* Notice in the following

examples that no comma appears even when the two parts being joined are fairly long:

During the winter the tour starts in Queenstown *and* ends in Auckland. (compound verb phrase)

I will study *either* accounting *or* business law. (compound noun phrase)

He said that he would get here sooner or later *and* that I shouldn't start the rehearsal without him. (compound nominal clause)



An exception to the comma restriction occurs when we want to give special emphasis to the second element in a coordinated pair:

I didn't believe him, and said so.

The contest entries were highly original, and appalling.

This emphasis will be even stronger with a dash instead of a comma:

I didn't believe him—and said so.

The contest entries were highly original—and appalling.

We also use commas with a series of three or more elements:

Lindsey teaches courses in yoga, karate, and weight lifting.

These commas represent the pauses and slight changes of pitch that occur in the production of the series. You can hear the commas in your voice when you compare the two—the series and the pair. Read them aloud:

She teaches courses in yoga, karate, and weight lifting.

She teaches courses in yoga and karate.

You probably noticed a leveling of the pitch in reading the pair, a certain smoothness that the series did not have. In the series with conjunctions instead of commas, you'll notice that same leveling:

She teaches courses in yoga and karate and weight lifting.

When conjunctions connect all the elements, we use no commas.

In the series of three, some writers—and some publications as a matter of policy—use only one comma, leaving out the **serial comma**, the one immediately before *and:*

She teaches courses in yoga, karate and weight lifting.

In our view this punctuation rule implies a closer connection than actually exists between the last two elements of the series, and it ignores the pitch change, however slight, represented by the comma. The main purpose of punctuation, after all, is to represent graphically the meaningful speech signals—pitch, stress (loudness), and juncture (pauses)—that the written language otherwise lacks. That small pitch change represented by the comma can make a difference in emphasis and meaning.

Elliptical Coordinate Structures. Elliptical structures are those in which something has been left out. You'll recall from the discussion in the previous chapter that fuzziness or ambiguity sometimes results when the "understood" element is not, in fact, understood. The same kind of problem can occur with coordinate structures.

One common ellipsis is the elimination of the second determiner in a coordinate noun phrase:

The ambassador and embassy staff worked all night.

A problem can arise when the noun phrase includes modifiers:

The new ambassador and embassy staff worked all night.

The clear implication of the noun phrase is that both the ambassador and the embassy staff are new. If that's not the case, then *embassy staff* needs its own determiner:

> The new ambassador and the embassy staff worked all night.
>
> *or*
>
> The embassy staff and new ambassador worked all night.

Postnoun modifiers can also be the source of ambiguity in coordinate structures:

> Visitors to this area always admire the flower gardens and stately elms on campus.

Without a determiner for *elms*, the reader is justified in inferring that both the flowers and trees are on the campus, although it's certainly possible that the writer had a different intention. The problem of ambiguity is much more blatant when both noun phrases have determiners:

> Visitors to this area always admire the flower gardens and the stately elms on campus.

Now the reader has no way to decide what *on campus* modifies. If only the elms are on campus, the writer can either reverse the two noun phrases or add another modifier so that both locations are clear:

> . . . the stately elms on campus and the flower gardens.
>
> . . . the flower gardens near City Hall and the stately elms on campus.

Here's a similar problem sentence, one with an ambiguous *by* phrase:

> Penn State's administration building, Old Main, is best known for its presidential portraits and [its] murals by Henry Varnum Poor.

With or without the determiner for *murals*, this sentence is ambiguous.

Another problem can occur with numbers as determiners:

> There were six men and women waiting in line.
>
> Six trick-or-treaters and chaperones stood on the porch.
>
> There were six mothers and daughters at the mother-daughter reception.

We don't, of course, know whether the noun phrases include six or twelve people.

There are many possibilities for structural ambiguity, where the reader simply has no way of knowing the writer's intention. Coordinate structures are especially open to misinterpretation. It's the job of the writer to make sure that the meaning is clear.

Subject–Verb Agreement. When nouns or noun phrases in the subject slot are joined by *and* or by the correlative *both–and*, the subject is plural:

> The former presidents and their wives attended the inauguration.

However, the **coordinating conjunction** *or* and the correlatives *either–or* and *neither–nor* do not have the additive meaning of *and;* with *or* and *nor* the relationship is called *disjunctive.* In compound subjects with these conjunctions, the verb will be determined by the closer member of the pair:

> Neither the speaker nor the listeners were intimidated by the protestors.
>
> Either the class officers or the faculty advisor makes the final decision.
>
> Do the class officers or the faculty advisor make the final decision?
>
> Does the faculty advisor or the class officers make the final decision?

If the correct sentence sounds incorrect or awkward because of the verb form, you can simply reverse the compound pair:

> Either the faculty advisor or the class officers make the final decision.

When both members of the pair are alike, of course, there is no question:

> Either the president or the vice president is going to introduce the speaker.
>
> Neither the union members nor the management representatives were willing to compromise.

For most verb forms, you'll recall, there is no decision to be made about subject–verb agreement; the issue arises only when the *-s* form of the verb or auxiliary is involved. In the following sentences, there is no *-s* form:

> Either the class officers or the faculty advisor will make the final decision.
>
> Either the faculty advisor or the class officers will make the final decision.

Another situation that sometimes causes confusion about number—that is, whether the subject is singular or plural—occurs with subjects that include a phrase introduced by *as well as* or *in addition to* or *along with:*

*One of Edward Hopper's well-known oil paintings, in addition to a few of his watercolors, are on display.

*Robert Henri, as well as many of his associates from Philadelphia, were not afraid of offending contemporary taste in art.

*The Isabella Stewart Gardner Museum, along with many other small museums, have community-partnership programs.

These additions to the subject are parenthetical; they are not treated as part of the subject. To make the subject compound—to include them—the writer would have to use a coordinating conjunction, such as *and:*

One of Edward Hopper's well-known oil paintings and a few of his watercolors are on display.

Robert Henri and many of his associates from Philadelphia were not afraid of offending contemporary taste in art.

The Isabella Stewart Gardner Museum and many other small museums have community-partnership programs.

Parallel Structure. An important requirement for coordinate structures is that they be **parallel**. A structure is parallel when all the coordinate parts are of the same grammatical form. The conjunctions must join comparable structures, such as pairs of noun phrases or verb phrases or adjectives:

A greasy lunch *and* a fair ride made my stomach somersault.

The stew smells delicious *and* tastes even better.

The entire cast gave powerful *and* exciting performances.

Unparallel structures occur most commonly with the **correlative conjunctions**: *both–and*, *either–or*, *neither–nor*, and *not only–but also*. For example, in the following sentence, the two conjunctions introduce structures of different forms:

**Either* they will fly straight home *or* stop overnight in Dubuque.

Being able to picture the diagram can be helpful in preventing such unparallel structures. With the sentence above, you'll discover that the conjunction line would connect a complete sentence (*they will fly straight home*) and a verb phrase (*stop overnight in Dubuque*). Because the two structures are not parallel, the diagram simply won't work.

A diagram of the following sentence won't work either:

*I'll *either* take a bus *or* a taxi.

The conjunction line would have to connect a verb phrase and a noun phrase; again the two structures are not parallel.

Such problems are easy to correct. It's just a matter of shifting one part of the correlative pair so that both introduce the same kind of construction:

They will *either* fly straight home *or* stop overnight in Dubuque.

I'll take *either* a bus *or* a taxi.

Further examples of the correlative conjunctions are given in Chapter 13.

Exercise 44

Rewrite the following sentences, drawing on your knowledge of parallel structures, subject–verb agreement, and effective coordination.

1. The rain pelted our tent and was also soaking the backpacks we had left outside.
2. The experimental group watched a continuous television program. The control groups in the study either watched no television or they watched commercials.
3. They neither enjoy flying across the country nor particularly want to take the train.
4. Either the members of the school board or the superintendent make the final decision.
5. The recipe was either printed wrong, or you misread it.
6. I was unhappy with what he said and the way he said it.
7. The coach announced an extra hour of drill on Saturday and that the practice on Sunday would be canceled.
8. My history class, as well as both English classes, require a term paper.
9. His aunt made him promise that he would send her his documentary and to apply to film school.
10. For the picnic we brought baskets of chicken and lemonade.

COORDINATING COMPLETE SENTENCES

We have three methods of joining independent clauses to produce **compound sentences**: (1) using coordinating conjunctions; (2) using the semicolon, either with or without conjunctive adverbs; and (3), for limited situations, using the colon.

Conjunctions. The compound sentence with a coordinating conjunction such as *and* shows up at an early stage of the writer's development:

We went to the fair, and I rode the Skycoaster.

I hate kale, and you can't make me eat it.

Such sentences can, of course, be effective when they are used sparingly, but they will strike the reader as immature when overused. The compound sentence is most effective when the coordinate ideas have relatively equal importance—when the two ideas contribute equal weight:

I disapprove of her spending money on lottery tickets, and I told her so.

The curtain rose to reveal a perfectly bare stage, and a stillness settled over the audience.

Pete filled the bags with hot roasted peanuts, and I stapled them shut.

Note that the punctuation rule that applies to the compound sentence differs from the rule regarding internal coordinate constructions. Between the sentences in a compound sentence we do use a comma with the conjunction; between the parts of a coordinate structure within the sentence we do not. When the clauses of a compound sentence are quite short and closely connected, however, we sometimes omit the comma. The following sentence, for example, would probably be spoken without the pitch change we associate with commas:

October came and the tourists left.

The coordinators *and* and *or* can link a series of three or more sentences:

Pete filled the bags, and I stapled them shut, and Marty packed them in the cartons.

The kids can wait for me at the pool, or they can go over to the shopping center and catch the bus, or they can even walk home.

In these two sentences, the first conjunction can be replaced by a comma:

Pete filled the bags, I stapled them shut, and Marty packed them in the cartons.

But usually joins only two clauses:

Jill wanted me to wait for her, but I refused.

But can introduce the final clause when *and* or *or* joins the first two:

Pete filled the bags, and I stapled them, but Marty refused to lift a finger.

The kids can wait for me at the pool, or they can walk to the bus stop, but I really think they ought to walk home.

Exercise 45

Add commas to the following sentences where necessary. Some sentences may not need commas.

1. Pete sanded the car on Friday and painted it with undercoating on Saturday.
2. The car's new paint job looks awesome now but the car will be covered with rust and scratches and dents before winter is over.
3. He spent a fortune on new tires shock absorbers and brake linings for the car last week.
4. The 1959 Chevy that his grandfather had required very little maintenance and no major repairs during the 10 or more years he drove it.
5. He has decided to park his car until gas prices go down so he'll have to ride his bicycle instead.

Semicolons. A **semicolon** can often be used instead of a conjunction, especially *and* or *but:*

The curtain rose; a stillness settled over the audience.

My father loves sports; my mother doesn't.

The semicolon is also used when a **conjunctive adverb**, sometimes called an *adverbial conjunction*, introduces the second clause. Note, too, that the conjunctive adverb is set off by a comma:

We worked hard for the Consumer Party candidates; however, we knew they didn't stand a chance.

We thought our candidates didn't have much hope of winning; nevertheless, for two months we rang doorbells and stuffed envelopes.

Of all the conjunctive adverbs, only *yet* and *so* can be used with a comma instead of a semicolon between clauses:

> Several formations of birds were flying northward, so I knew spring was on the way.
>
> Several formations of birds were flying northward, yet I suspected that winter was far from over.

So and *yet* straddle the border between the coordinating conjunctions and the conjunctive adverbs; they are often listed as both. In meaning, *so* is similar to *therefore* and *yet* to *however;* but unlike these conjunctive adverbs, *so* and *yet* always introduce the clause, so in this respect they are perhaps closer to the coordinating conjunctions. Sometimes we use both the conjunction and the adverbial: *and so; but yet*.

Because they are adverbials, most conjunctive adverbs are movable; they can appear in the middle of the clause or at the end, as well as at the beginning:

> We worked hard for the Consumer Party candidates; we knew, however, they didn't stand a chance.
>
> *or*
>
> . . . we knew they didn't stand a chance, however.

Other common conjunctive adverbs are listed in Chapter 13.

Usage Matters Beginning a Sentence with a Coordinating Conjunction

A "rule" that many people have heard but probably have not seen in print is to avoid beginning a sentence with *and* or another conjunction. If you observe how your favorite writers open their sentences, you may see why this advice is problematic. The use of coordinating conjunctions as sentence openers is quite common in fiction and expository prose. In *Valley Walking: Notes on the Land,* Robert Schnelle begins one of his essays this way:

> "BEAR US IN MIND" suggested the sign depicting two large animals, the black one and the hump-backed grizzly. But we had counted two dozen hunting camps along the final stretch of Teanaway Road. The odds of our meeting with a bear looked poor.

Did you find the conjunction opening the second sentence? Schnelle could have attached the second sentence to the first. He probably kept them separate to emphasize the contents of both—the sign and the reason for not heeding its warning.

A writer may even choose to begin a paragraph with a coordinating conjunction. Why do you think the paragraph after the one below begins with "And then there were the lonely lunch breaks"?

> Nothing in her thirteen years of school had prepared her for a job at the canning factory. Assigned to the corn room, she wore goggle-like glasses, gloves, oversized yellow rain gear, and black rubber boots with grips on the bottom to prevent slipping. She was also given a knife with a hooked blade. Her job was to stand in front of a machine that scraped kernels of corn from the cob and, in the case that a cob got stuck, use the knife to pull the cob free. Amazingly and boringly, a cob rarely failed to make it through the machine. To keep herself alert, she would try to sing her favorite songs backwards. It didn't really help.
>
> And then there were the lonely lunch breaks.

Colons. As a sentence connector, the **colon** is rather specialized. Unlike the semicolon, which connects sentences with the meaning of *and*, the colon makes an announcement of sorts: It means "namely." You're probably familiar with the colon that signals an appositive or a list:

> I'm taking three English courses this semester: Advanced Grammar, Early American Literature, and Shakespeare's Comedies.

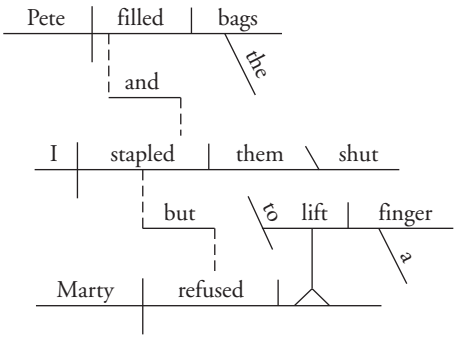
Here the colon says, "Here it comes, the information I promised." When the colon signals a complete sentence, the message is similar. It promises to complete the idea set up in the first clause:

> We finally made our decision: We would sell the house and move.
>
> Easton, Pennsylvania, is a most colorful city: It's where Crayolas are made.
>
> Ideas are like children: There are none so wonderful as your own.

(Note: Although we have used a capital letter after the colon, some discipline-specific style guides call for a lowercase letter.)

Diagramming the Compound Sentence. In the diagram a broken line connects the two verbs, with the connector on a solid line approximately halfway between the two clauses:

> Pete filled the bags, and I stapled them shut, but Marty refused to lift a finger.



Investigating Language 10.1

Combine the following groups of sentences into compound sentences, using conjunctions of your choice, including conjunctive adverbs. In each case there are a number of possible ways to combine them, depending on the emphasis.

1. The library closes at 5:00 P.M. on Sundays.
   It is open until 9:00 P.M. on Saturdays.
2. The food at the new French restaurant is excellent.
   The prices are exceptionally high.
3. I am going to take piano lessons this fall.
   I may take guitar lessons, too.
4. My first-period students are bright.
   They are wide awake at 8:00 A.M., too.
5. Our trip across Kansas was long and straight and uneventful.
   The trip across Kansas took an entire day.

Now turn your compound sentences into **compound-complex sentences** by adding a dependent clause to each one. The dependent clause can be nominal, adverbial, or adjectival. (You may have to make other changes to accommodate the dependent clauses.)

1. _____
   _____
2. _____
   _____
3. _____
   _____
4. _____
   _____
5. _____
   _____

CHAPTER 10 Key Terms

Colon
Compound sentence
Compound-complex sentence
Conjunction
Conjunctive adverb
Coordinating conjunction
Coordination
Correlative conjunction
Elliptical structure
Parallel structure
Semicolon
Serial comma
Subject–verb agreement

Sentences for PRACTICE

Underline the sentence slots that have coordinate structures; circle the conjunctions. For further practice, identify the sentence patterns and diagram the sentences.

1. The committee's priorities were funding new scholarships and increasing internships.
2. Max sent his test scores and portfolio to the University of Minnesota and to the University of Wisconsin.
3. My sister accepted the job offer and moved to Ohio.
4. To get your rebate, simply fill out the coupon and mail it to the company's headquarters in Michigan.
5. I have battled beetles and aphids and tent caterpillars for the entire summer.
6. During spring break many students and tourists will be going to our nation's capital to visit the historical monuments or perhaps to stroll along the streets and simply enjoy that beautiful city.
7. My friends and I, finding the movie boring, left at intermission and walked to a nearby coffee shop.
8. Thousands of Americans, united by a deep and urgent concern about the quality of life for themselves and future generations, have given both their money and their time to the environmental movement.
9. The hundreds of separate groups that make up the labor movement are demonstrating to get the support of their fellow citizens and their legislators.

10. Having found an apartment that was inexpensive, roomy, and close to the subway, we made a split-second decision and rented it on the spot.
11. The boom in cosmetic surgery is apparently the result of new, more sophisticated procedures, safer anesthetics, and the desire for self-improvement.
12. Only two knots are required for most fly-fishing situations: a knot for tying on the fly and a knot for joining monofilament.

1. In the following sentences the coordinate ideas are unparallel in form. Do some seem more acceptable than others? Rank them in order of acceptability. Rewrite those that can be improved.

   Almost every lineman on the squad was overweight and out of condition when the season started.

   She volunteered her services at the senior citizens' center frequently and with boundless enthusiasm.

   The old man, broke and having no friends to turn to, simply disappeared from the neighborhood.

   I have always loved sports of all kinds and jog regularly.

2. After reading the following paragraph closely, explain how the writer uses conjunctions and punctuation to coordinate words, phrases, and clauses.

   [1]Like humans, birds employ a range of courtship strategies. [2]One of the most obvious forms—physical display—is practiced not only by preening peacocks but by unobtrusive sparrows, finches, and wrens. [3]A variation of self-advertisement that neither birds nor humans can resist is dance. [4]Birds of paradise hop and shimmy, emus lunge and strut, and manikin birds were performing the Moonwalk long before Michael Jackson. [5]Still other birds mirror *Homo sapiens* in showing off skills, like hunting or home construction: Male terns offer females freshly caught fish; bowerbirds weave rosehips, shiny pebbles, and even aluminum pull-tabs into elaborate alcoves. [6]It seems that nature rewards effort. Before eHarmony and Match.com, we, too, were birds of a feather.

3. Explain the ambiguity of the compound structures in these two sentences.

   Six red and blue banners were hanging from the ceiling.

   My uncle sells used cars and motorcylces.

4. Explain why the verbs or auxiliaries in the following sentences would not be the *-s* form even though the subject headwords *crime* and *stamina* are singular.

   Blue-collar and white-collar crime are on the increase.

   Both physical and mental stamina are required for long-distance running.

5. The following passage commonly appears on labels of movie videos:

   This film has been modified from its original version. It has been formatted to fit your screen.

   In what way would the meaning change if, instead of the period, a colon followed the first sentence? In what way is the passage ambiguous as written?

CLASSROOM APPLICATIONS

1. Notice how choppy and repetitious the following passage sounds:

   I know very little about laboratory science. I have the impression that conclusions are supposed to be logical. From a given set of circumstances a predictable result should follow. The trouble is that in human behavior it is impossible to isolate a given set of circumstances. It is also impossible to repeat these circumstances. That is true of history, too. Complex human acts cannot be reproduced. They cannot be deliberately initiated. They cannot be counted upon like the phenomena of nature.

   Now read the original of that choppy passage (from an article by Barbara Tuchman, "Is History a Guide to the Future?"). Observe how coordination makes it smoother and more concise. (The coordinating conjunctions and transitional expressions have been italicized.)

   I know very little about laboratory science, *but* I have the impression that conclusions are supposed to be logical; *that is*, from a given set of circumstances a predictable result should follow. The trouble is that in human behavior *and* history it is impossible to isolate *or* repeat a given set

of circumstances. Complex human acts cannot be *either* reproduced *or* deliberately initiated—*or* counted upon like the phenomena of nature.

Now revise the following passage (a deliberately rough version of a section from Lewis Thomas's *Lives of a Cell*), using coordination to eliminate choppiness and unnecessary repetition:

> The Iks, a nomadic tribe in northern Uganda, have become celebrities. They have also become literary symbols for the ultimate fate of disheartened mankind. They are also symbols of heartless mankind at large. Two disastrous things happened to them. They were compelled to give up hunting. They had to become farmers on poor hillside soil. Also, an anthropologist detested them. The anthropologist wrote a book about them.

2. The following is a typical sentence-combining exercise—a list of sentences to be formed into an effective paragraph. As you can see, these sentences include a great deal of repetition, some of which you can eliminate by using coordination. Experiment with both coordination and modification in combining these ideas.

    1. The Anza-Borrego Desert State Park is California's largest state park.
    2. The Anza-Borrego encompasses 600,000 acres.
    3. The park reaches south to within three miles of the border with Mexico.
    4. The Santa Rosa Mountains form the western border of the Anza-Borrego.
    5. The Santa Rosa Mountains rise to a height of 8,700 feet.
    6. The San Ysidro Mountains form the southwestern border of the Anza-Borrego.
    7. The Anza-Borrego holds a rich archaeological heritage.
    8. Archaeologists have found evidence of early inhabitants.
    9. These early people lived in the Anza-Borrego 6,000 years ago.
    10. The technology of these people did not yet include pottery.
    11. Their technology did not include the bow and arrow.
    12. The Anza-Borrego is rich in fossil remains.
    13. The extinct North American camel has been uncovered in the Anza-Borrego.
    14. This camel is known as Camelops.
    15. The age of the camel fossils is estimated to be 800,000 years.

PART

IV

Words and Word Classes

In Chapter 2 we introduced the open and closed classes. In the next four chapters, we will examine these classes in more detail. Probably the most striking difference between the two classes is noticeable in their numbers. Of the half million or more words in our language, words in the closed classes—with some exceptions—can be counted in the hundreds. The open classes, however, are large and, well, *open* classes; new nouns, verbs, adjectives, and adverbs regularly enter the language as new technology and new ideas require them. They are sometimes abandoned, too, as the dictionary's "obsolete" and "archaic" labels testify. The closed classes, on the other hand, remain constant—and limited. It's true that we don't hear *whilst* and *betwixt* and *thy* anymore, nor do we see them in contemporary prose and poetry, but most words in the closed classes are identical to those that Shakespeare and his contemporaries used.

OPEN CLASSES	CLOSED CLASSES	
Noun	Determiner	Pronoun
Verb	Auxiliary	Conjunction
Adjective	Qualifier	Interrogative
Adverb	Preposition	Expletive
		Particle

Before looking at the classes individually, we need to examine the basic unit of word formation, the morpheme, an understanding of which is central to the conscious understanding of words. Then we will take up the open classes, the closed classes, and, in a separate chapter, pronouns.

A caveat, a word of caution, is in order here: Don't be intimidated by the amount of detail you find about the word classes in these four chapters. These are not details for you to memorize—not at all. For the most part, in fact, they are simply descriptions of details you already know, not only from your study of grammar but also from your everyday use of the language, even though you may not have thought consciously about them.

CHAPTER
11

Morphemes

CHAPTER PREVIEW

In this chapter, in preparation for the study of word classes, you will learn about morphemes, basic units of meaning that make up words. You'll find that an understanding of morphemes will help trigger your unconscious language expertise as you consciously study the form of words. You'll learn that nouns, verbs, adjectives, and adverbs have characteristics that enable you to identify them, not by their meanings but by their forms.

When you study morphemes, you are actually studying in a conscious way the lexicon in your head—your internal dictionary. However, for this chapter you'll need access to the other kind of dictionary too—a desk dictionary, an online dictionary, or even an app.

By the end of this chapter you will be able to

- Understand the *morpheme structure* of words
- Distinguish between *bases* and *affixes*
- Identify the grammatical significance of *derivational* and *inflectional affixes*
- Tell the differences among *allomorphs*, *homonyms*, and *homophones*
- Identify the characteristic stress pattern of *compound words*

Morphology is the study of **morphemes**, the smallest units of meaning in a language. This definition of *morpheme* may sound to you like the definition of *word*. Many morphemes are, in fact, complete words; *head* and *act* and *kind* and *walk* (as well as *and*) are words consisting of a single morpheme, a single meaningful combination of sounds. But others, such

as *heads* and *actively* and *unkindly* and *walking*, consist of two or more morphemes, each of which has meaning itself. The success you had years ago in learning to read and spell was in part dependent on your awareness of the parts of words. For instance, in spelling a word like *actively*, you probably break it into its three morphemes automatically: Its stem, or **base morpheme**, is the verb *act;* the suffix *-ive* turns it into an adjective; and the suffix *-ly* turns the adjective into an adverb. Each of these three morphemes, the base and the two suffixes, has meaning itself, and each carries the same meaning when it appears in other environments (other words). These are the two primary criteria that we use to identify the morphemes in a word: They have meaning, and they appear with the same meaning in other words.

We should also emphasize that *morpheme* and *syllable* are not synonymous—even though the morphemes discussed so far consist of a single syllable. There are, in fact, many two-syllable words in English that are single morphemes: *carrot*, *college*, *jolly*, *merit*, *over*. Furthermore, many two-morpheme words are single syllables: *acts*, *walked*, *dog's*. So even though it may be understandable to think of syllable boundaries as boundaries for morphemes, it is inaccurate to do so.

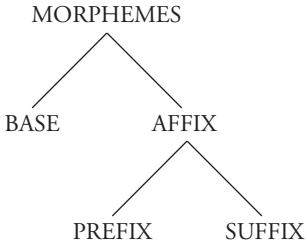
The individual morphemes in a word are not always quite as obvious as they are in words like *actively*. In the word *reflections*, for example, we can recognize the verb *reflect*, the *-ion* ending that turns it into a noun, and the *-s* that makes it plural: *reflect* + *ion* + *s*. But how about the word *reflect?* Is that a single morpheme, or is it two? Are *re* and *flect* separate morphemes? Do they both have meaning? Do they appear in other environments with the same meaning? Certainly there are many words that begin with the prefix *re-*: *reverse*, *rebound*, *refer*. In all these, *re-* means "back," so *re* passes the morpheme test. How about *flect?* We have *inflect* and *deflect*. The dictionary reveals that all three words with *flect* are based on the Latin verb *flectere*, meaning "to bend." So in the word *reflections* we can identify four morphemes: *re* + *flect* + *ion* + *s*.

Incidentally, it's not unusual to need the dictionary to understand the morpheme structure of a word. The meanings of words often change, and their origins become obscure. Take the word *obscure*, for example. How many morphemes does it have, one or two? What does *scure* mean? Does it appear in other words with the same meaning? Is *ob* the same morpheme we find in *observe*? What does it mean? And how about *observe*? Is that the verb *serve*? Such meanderings into the dictionary in search of clues about morphemes can heighten our awareness of words and appreciation of language. And certainly an awareness of morphemes can enhance the understanding of language essential to both reader and writer. When we study the origins of specific words, we begin to understand the intricacies of morphemes, their changes, and their variations. But our interest in morphemes here is a limited one. We will look mainly

at those that signal the open classes, that contribute to our understanding of the parts of speech.

BASES AND AFFIXES

All words, as we have seen, are combinations of morphemes, or, in the case of a word like *act*, single morphemes. In general terms, morphemes are either **bases** (*act*), which we define as the morpheme that gives the word its primary lexical meaning, or **affixes**. Affixes are either **prefixes**, those that precede the base (*re-*), or **suffixes**, those that follow it (*-ion*):



Exercise 46

The following four sets of words illustrate some of the relationships of morphemes. In each set find the common base. What does the base mean? Draw vertical lines in the words to show the separate morphemes.

nova	auditor	durable	conceive
renovation	audience	endure	capable
innovate	inaudible	duration	susceptible
novice	auditorium	during	capture
novelist	audio	endurance	intercept

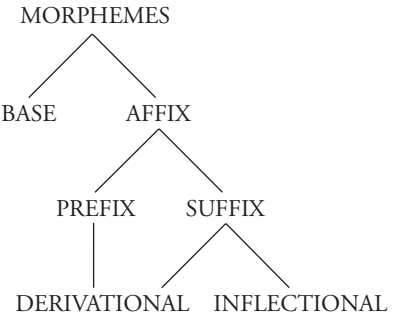
DERIVATIONAL AND INFLECTIONAL AFFIXES

An important feature of affixes we want to consider is their classification as either derivational or inflectional. Although there are several hundred suffixes, distinguishing between the derivational and inflectional is easy to do. Only eight are **inflectional affixes**. You may recognize them from the discussion in Chapter 2.

-s (plural) *-s* (possessive)	Noun inflections
-s (third-person singular) *-ed* (past tense) *-en* (past participle) *-ing* (present participle)	Verb inflections
-er (comparative) *-est* (superlative)	Adjective and adverb inflections

All the other suffixes, as well as all the prefixes, are **derivational affixes**.

As the branching diagram shows, all prefixes are derivational, whereas suffixes are either derivational or inflectional:



The term *derivational* refers to the change that a word undergoes when a derivational affix is added: Either the meaning of the word changes or the class, the part of speech, changes—or both. Take the word *inactivity*, for example. With the derivational affix *-ive*, the verb *act* becomes the adjective *active*—that is, we derive one class of word from another. When we add *in-*, the class remains the same—*active* and *inactive* are both adjectives—but the prefix does affect the meaning, as prefixes generally do; in other words, we derive a new meaning. Finally, with the addition of *-ity* the adjective becomes the noun *inactivity*.

The significance, then, of derivational morphemes is this ability they give us to derive new words: *Active* and *inactive* are two different words; so are *active* and *actively;* so are *act* and *action*.

The inflectional affixes also change words, of course, but the changes do not represent new words in the same sense that the changes with derivational affixes do. It is probably accurate to consider the verb *acting* as simply a

variation of *act;* likewise, the inflections we add to nouns—the plural and possessive—produce variations of the singular noun; we think of *dogs* and *dog's* simply as variations of *dog*, rather than as different words.

Another attribute of derivational affixes distinguishes them from the inflectional affixes: Derivational affixes are arbitrary. Unlike the inflectional affixes, which apply in a systematic way to all, or at least to a significant number of, the words in a class, the derivational affixes are quite unsystematic. For example, all verbs—with only two or three exceptions—take the inflectional *-s* and *-ing* endings; and almost all verbs have an *-ed* and *-en* inflection as well. However, there's nothing systematic about the derivational endings that we add to other word classes to form verbs: The adjective *able* becomes a verb with the addition of the prefix *en-* (*enable*); *sweet* takes the suffix *-en* (*sweeten*); *legal* takes *-ize* to become a verb (*legalize*); *active* takes *-ate* (*activate*). For many adjectives, however, we have no derivational affix at all for producing verbs; we have no way to turn such adjectives as *big*, *good*, *happy*, and *vicious* into verbs. On the other hand, we can derive nouns from these particular adjectives by adding *-ness*. As you might expect, however, *-ness* is not our only noun-forming suffix: Others include *-ity* (*generosity*, *activity*, *creativity*); *-acy* (*supremacy*, *literacy*); *-er* (*singer*, *helper*); *-ion*, *-tion* (*action*, *preparation*); and *-ment* (*contentment*, *enlargement*). We have no rules to explain what goes with what, no system to account for these differences; that lack of system is what "arbitrary" means.

If all these derivational and inflectional affixes seem complicated to you, it's probably because you haven't thought about them before. If you're a native speaker, they're really not complicated at all; you use them without even thinking. In fact, there is probably no feature of English that illustrates more clearly the innate ability that native speakers have than this inventory of prefixes and suffixes that gives the language such versatility.

Exercise 47

Add a prefix and a suffix to the following words. Identify each affix as derivational or inflectional.

Examples:

use = reused (derivational prefix, inflectional suffix)
engage = disengagement (derivational prefix and suffix)

1. arrange
2. authentic
3. calculate
4. estimate
5. civil

Investigating Language 11.1

Consider the following sets:

A. *X* can dorf; *X* dorfs; *X* is dorfing; *X* has dorfed already.
B. Give me that dorf. No, I mean those dorfs. Where's your dorf's snape?
C. You're very dorf, but *X* is dorfer, and *Y* is the dorfest of all.

1. In which set is *dorf* an adjective? What morphological—not syntactic—evidence tells you that?
2. In which set is *dorf* a verb? Again, what morphological evidence tells you that?
3. In which set is *dorf* a noun? Once more, what morphological evidence tells you that?
4. What type of affix have you been dealing with in these questions: inflectional or derivational?
5. The traditional definition of *noun* is "the name of a person, place, or thing" and that of *verb* is "a word that denotes action, being, or state of being." Instead of using those criteria of meaning, write your own definitions of *noun* and *verb* that are based on form.

ALLOMORPHS

In Exercise 46 the base morphemes *aud* and *dur* are pronounced and spelled the same in all five words in their lists. However, the morpheme *nov* in that same exercise has two pronunciations; in *nova* and *novelist* the vowel sounds are different, comparable to the difference between *node* and *nod*. In the last group in the exercise, the difference from one word to the next is greater still, with variations in spelling as well as pronunciation. In fact, without the help of a dictionary we would be tempted to label *ceive* and *cap* and *cept* as different morphemes altogether, rather than variations of the same one. Such variations of morphemes, which are extremely common in English, are known as **allomorphs**.

Prefixes and suffixes, too, undergo such variation; that is, they also have allomorphs. For example, notice the negative prefix we add to these adjectives: *improper*, *illegal*, *irrelevant*, *ineligible*. All these prefixes mean *not*, so it is probably accurate to consider *im-*, *il-*, and *ir-* as allomorphs of the prefix *in-*, the most common among them. At any rate, their sounds are determined by the sounds of the bases to which they are attached—the most obvious examples are *il-*, which attaches to a base beginning with an *l* sound, and *ir-*, which attaches to a base beginning with an r sound.

Suffixes also have allomorphic variation. Consider, for example, the sound you add to make nouns plural:

cat → cats dog → dogs kiss → kisses

Notice that the *s* sound follows the base *cat,* which ends in an unvoiced sound (that is, the vocal folds are not used to pronounce a sound such as *t*), whereas the *z* sound follows a base that ends in a voiced sound (the vocal folds *are* used to pronounce a sound such as *g*).[1] In words like *kisses*, *lunches*, *boxes*, and *ledges*, the bases end in a sibilant—an *s*, a *z*, or a similar sound, so the *-es* represents an unstressed vowel sound followed by the *z* sound.

ELL Issues **Pronouncing the -s Form of Verbs**

The *-s* forms of verbs follow the pattern we discussed for the plural forms of nouns:

s sound after unvoiced bases: *kicks* the ball, *pets* the cat, *slips* on the ice
z sound after voiced bases: *bags* the groceries, *runs* a race, *slides* down the hill
unstressed vowel + *z* sound after sibilants: *pushes* the door open, *passes* the hat, *judges* the results

HOMONYMS

You're probably familiar with **homonyms**, words with different meanings that happen to have the same spelling and the same sound, such as *saw* (the tool) and *saw* (the past-tense verb). The concept refers also to morphemes, in some cases to parts of words that sound the same but have different meanings. Prefixes and suffixes, for example, can be homonyms. The *ex* in *exchange* and the *ex* in *ex-husband* have two different meanings: "from" and "former." So do the *er* in *singer* and the *er* in *brighter*: "one who" and "more." In the case of *er*, one is derivational and one is inflectional. And the *s* endings we add to verbs and nouns also have different meanings. All of these are examples of homonyms.

You might find it useful to think of homonyms as simply accidents of language, mere coincidences. It's coincidence that the word *bell* and the morpheme *bell* (in *rebellion*) sound and look alike. The dictionary will show they have no connection: The word *bell* has its origin in the

[1] To test whether a sound is voiced, place your hand on your throat. If you feel a vibration when you pronounce the sound, that sound is voiced.

Old English word meaning roar; *rebellion* comes from the Latin word for war. And certainly it's coincidence that the name of the carpenter's tool sounds the same and shares the same spelling as the past-tense form of *see*.

A subclass of homonyms, called **homophones**, includes those words with identical sounds in which both meaning and spelling are different: *to*, *two*, *too; sale*, *sail*.

Exercise 48

Provide examples showing that the words and affixes below are homonyms.

bank	in-	budge
scour	un-	mogul
plane	-ing	lean
page	-ly	mean

COMPOUND WORDS

Merriam-Webster's Collegiate Dictionary (eleventh edition) lists three examples in the definition of **compound word:** *rowboat*, *high school*, *devil-may-care*. Even though the three are connected differently (or not at all, in the case of *high school*), they share one common characteristic, one that helps us recognize their grammatical framework as compound—the main stress is usually on the first word.

When you read the following compound words aloud, you'll hear their stress pattern in the same way, with primary stress on the first word:

newspaper	snowboard	website
bus stop	basketball	candlelight
dog house	time capsule	workweek
make-believe	doorknob	warehouse

It's the stress pattern that makes the distinction between a house that is green and a greenhouse, between a teacher from France and a teacher of French, between a big load that's a heavy weight and a boxer who's a heavyweight, between a room that's dark and a photographer's darkroom. Although some compounds such as *old-fashioned* and *nurse-practioner* may not follow the stress pattern we described, listening for the stress on the first word can be quite helpful.

What we are distinguishing in examples such as *dark room* versus *dark-room* is the difference between a noun phrase and a compound noun. In a noun phrase with the headword preceded by an adjective, the main stress in most cases will be on the headword (*room*). Intonation can always be altered in speech for a different emphasis, but generally the stress pattern—along with meaning, of course—provides the best clue for recognizing a compound word.

We often have to consult a recent dictionary to find out how a compound word is written: with or without hyphens, as separate words or one word. You might be reluctant to call two separate words a compound word, but in the case of *high school*, the dictionary does! By the time the twelfth edition of *Webster*'s is published, *high school* may have gained a hyphen, and by the thirteenth, it may be closed up.

CHAPTER 11 Key Terms

Affix
Allomorph
Base morpheme
Compound words
Derivational affix
Homonyms
Homophones
Inflectional affix
Morpheme
Morphology
Prefix
Suffix

QUESTIONS ? for DISCUSSION

1. Most morphemes are made up of combinations of sounds. Give some examples of morphemes that are single sounds.
2. What do the following compound words have in common: *fingerprint*, *fast-food*, *overland*, *walkway*? In what way are they different?
3. Consider the difference between derivational and inflectional suffixes. What can you say about their positions when both appear on the same word? Is the rule fairly constant? Is it possible for more than one derivational and/or inflectional suffix to appear on a single word?

4. Which of the following words appear to violate the system that you described in Question 4?

   collisions sportsmanship scrutinized

5. How can the awareness of morphemes be of help in spelling problem words, such as the following?

entirely	innovate	disappoint
safety	unnecessary	roommate
professor	misspell	vineyard

6. Explain the difference between the words "painful" and "pained." Under what circumstances would the following sentences be accurate?

   He had a pained expression on his face.

   He had a painful expression on his face.

   Now think about the difference between "healthy" and "healthful." Would you say that carrots are a healthy food to eat? And what's the difference between "masterly" and "masterful"?

7. Our vocabulary expands in many ways. Sometimes we give new meanings to old words or to their combinations, as in *waterpark*, *whistle-blower*, *gridlock*, and *food bank*. And sometimes we combine two words into a completely new one: We made *brunch* from *breakfast* and *lunch*. What two words do you suppose were combined in the formation of these: *bash*, *clash*, *flare*, *blog*, *smash*, and *motel?* What are the origins of *radar* and *laser*?

CLASSROOM APPLICATIONS

1. Create as many English words as you can in five minutes, using the following Latin bases: *dict, fer, ject,* and *port.* If nothing comes immediately to mind, try one of these Latin prefixes: *ab-, de-, con-, contra-, ob-,* or *in-/im-.* Check with your classmates to see which words occurred to everyone and which occurred to only a few students.

   Next, try your hand at *neologisms* (new words). Write down as many new words and their definitions as you can in ten minutes. Compare your words and definitions with those of your classmates.

2. *Cyber-* and *e-* are prefixes that have become quite common (*e-zine, e-cash, cyberspace, cybercafé*). Can you think of any others that are commonly used? Can you invent any new words?

3. Homophones usually occur in pairs. But sometimes there are three or even four words in English that sound alike but differ in meaning and spelling. See how many trios or quartets of homophones you can come up with. (For starters, think of another to go with *pair* and *pear*.)
4. Another tricky class of our words is that of *heteronyms*—pairs of words that are spelled alike but differ in both meaning and pronunciation: *bass/bass*, *sewer/sewer*, *row/row*. See how many others you can come up with; then try to use both in the same sentence.
5. Among the bases of our vocabulary, some are combined with the suffix *-logy*, meaning a science. For example, the base *herpeto*, which means "to creep," when combined with *-logy* means the scientific study of creatures that crawl and creep—reptiles. When we add *-ist*, we get the title of the scientist who studies reptiles: *herpetologist*.

   Use your dictionary to figure out the jobs and the job titles that can be produced from the following bases:

   socio-
   bio-
   anthropo-
   ethno-
   cardio-
   eco-
   patho-
   zoo-
   geol-
   entomo-

CHAPTER
12

The Open Classes

CHAPTER PREVIEW

As you read in the opening of Part IV, an important characteristic of the **open classes**—nouns, verbs, adjectives, and adverbs—is their sheer number, a result of their openness both to admitting new members and to changing their form. As you read in Chapter 2, the open classes can be defined by their forms; each of them can have particular endings—suffixes—which aid in their identification. For example, does the word have both *-s* and *-ing* forms? Then it's a verb. Can it be made plural or possessive? Then it's a noun. In traditional grammar, the definitions of *noun* (the name of a person, place, or thing) and *verb* (a word showing action) are based on meaning.

In this chapter, you will study words in a "formal" way, as classes with certain characteristics of form. By the end of the chapter you will be able to

- Use derivational and inflectional suffixes to identify words in the four open classes: nouns, verbs, adjectives, and adverbs
- Recognize the structure words that signal the four open classes
- Write the correct *possessive forms* of nouns
- Differentiate between *count* and *noncount* nouns
- Identify *flat adverbs*

NOUNS

We traditionally define *noun* on the basis of meaning, as the *name* of a person, place, thing, idea, event, or the like, and that definition works fairly well. After all, we've been learning names since we spoke our first words: *mama*, *daddy*, *cookie*, *baby*. The word *noun*, in fact, comes from *nomen*, the Latin word for "name."

We also get a sense of "nounness" from the words that signal nouns—the determiners. A word such as *the*, *my*, or *an* tells us a noun will follow, although not necessarily as the next word: *the* books, *my* sister, *an* honest opinion. Determiners are simply not used without nouns.

But certainly the most reliable clue for recognizing nouns is form. We can often differentiate the open classes from one another without reference to either meaning or context, simply on the basis of their derivational and inflectional suffixes.

Noun Derivational Suffixes. Each of the four open classes has its own inventory of derivational suffixes. The ending *-ion*, for example, converts the verb *reflect* into a noun, so we call it—or its variations, *-tion*, *-sion*, *-cion*, and *-ation*—a noun-forming suffix. A quick check of the dictionary reveals that all the *-ion* words listed on the first few pages are also nouns formed from verbs:

abbreviation	abstraction	accusation
abolition	accommodation	acquisition
absolution	accumulation	action

Some *-ion* words function as both nouns and verbs: *question, partition, mention,* and, yes, *function;* you may be able to think of others. But you will find few, if any, *-ion* words that are not nouns; *-ion* is a reliable signal. Many other derivational suffixes do the same job, that of converting verbs into nouns:

accomplish*ment*	break*age*
accept*ance*	deliver*y*
arriv*al*	depart*ure*
assist*ant*	teach*er*

This variety of noun-forming suffixes that we add to verbs—and, incidentally, there are many more than these—illustrates not only our versatility in changing one part of speech to another but also the arbitrary way in which we do so. Why, for example, do we say "delivery" and "deliverance" but not "deliverment"? Why "departure" rather than "departation"? Why "deportation" rather than "deporture"? There are no good answers to such questions.

The same arbitrariness runs through all the word classes. For example, many adjectives become nouns with the addition of *-ness:* pretti*ness*, lazi*ness*, strange*ness*, happi*ness*, helpless*ness*. But there is a long list of other suffixes that do the same job: tru*th*, wis*dom*, just*ice*, partial*ity*. And a number of suffixes simply alter the meaning of the word without changing the class; for example, we derive the abstract noun *boyhood* from the concrete noun *boy*. Other examples of suffixes that produce new meanings include *kingdom*, *friendship*, and *terrorism*.

Finally, the nouns *partiality* and *activation* illustrate another feature of derivational suffixes, where a noun-forming suffix is added to a word that already has one or more derivational suffixes:

part + *-ial* = partial + *-ity* = partiality
(noun) (adj) (noun)
act + *-ive* = active + *-ate* = activate + *-ion* = activation
(verb) (adj) (verb) (noun)

This feature also illustrates another difference between derivational and inflectional suffixes. The inflectional suffixes do not add on in this way. With the exception of the plural and possessive suffixes of nouns, which may appear in combination, the open-class words will have only one inflectional suffix, and it will always come at the end of the word, after any derivational suffixes.

Exercise 49

Transform the following verbs into nouns by adding a derivational suffix. Are there any that have more than one noun form?

1. please + _____ = _____
2. regulate + _____ = _____
3. heal + _____ = _____
4. seize + _____ = _____
5. derive + _____ = _____
6. retire + _____ = _____
7. form + _____ = _____
8. revive + _____ = _____

Noun Inflectional Suffixes. The other aspect of form that differentiates the four open classes both from the closed classes and from one another is the set of inflectional morphemes that each open class has, which we saw in Chapter 2. Nouns have only two grammatical inflections, one indicating **number (plural)** and one indicating **case (possessive)**. Most nouns will fit into the following framework:[1]

[1.] In words where the plural noun has no *-s*, as in the case of irregular plurals such as *men* and *women*, both the singular and the plural possessive forms take the apostrophe plus *-s:*

man	men	man's	men's
woman	women	woman's	women's

SINGULAR	PLURAL	SINGULAR POSSESSIVE	PLURAL POSSESSIVE
cat	cats	cat's	cats'
dog	dogs	dog's	dogs'
horse	horses	horse's	horses'
mouse	mice	mouse's	mice's

The nouns *cat* and *dog* and *horse* illustrate that in speech we can't always distinguish among inflected forms of nouns: *Cats*, *cat's*, and *cats'* are all pronounced exactly the same. Only in writing can we differentiate the plural from the possessive and from the plural possessive.

The preceding examples illustrate another point about noun inflections: Sometimes the plural inflection is not a single *s* or *z* sound, as in *cats* and *dogs*. It may be two sounds, an entire syllable, complete with vowel, as in *horses*. The sound we add is determined by the final sound of the noun. With words ending in what is called a sibilant sound—usually spelled with *s*, *z*, *sh*, *ch*, *dge*, or *ge*—we must add a syllable to pronounce the *-s* plural (as well as the possessive): kiss*es*, maz*es*, sash*es*, church*es*, judg*es*, pag*es*.

Exercise 50

The apostrophes are missing from the following noun phrases. Read each one aloud; then punctuate each phrase in two ways to show its two possible meanings.

all my friends tweets	the horses sore legs
all my friends tweets	the horses sore legs
my sisters husbands business	my sons cars
my sisters husbands business	my sons cars

Recognizing whether the added sound is a complete syllable can be a useful clue in spelling. Spelling the plural and possessive of words that end in an *s* or *z* sound is sometimes confusing; they not only sound strange, they tend to look strange when they're written:

> Mr. and Mrs. Jones are the Joneses. (*Plural*)
> Their cat is the Joneses' cat. (*Possessive*)

To turn *Joneses*, the plural of *Jones*, into the possessive case, we add only the apostrophe, the usual procedure for possessive plurals: cats', horses', leaders'.

There is some variability in the rules for indicating the possessive of singular nouns ending in an *s* or a *z*. Most academic style guides recommend the general rule: Form the possessive singular of nouns by adding *'s* (*Martinez's* batting average, *Illinois's* capital). However, journalists and business writers prefer using just the apostrophe, especially if pronouncing an extra syllable is difficult (Dr. *Hastings'* office, *Texas'* senator).

The plural and possessive inflections provide a test of sorts for "nounness." Can the word be made plural and/or possessive? If so, it's a noun. If not? Well, the possibility for nounness is still there. For example, in applying the inflection test to the nouns in the preceding section on derivational suffixes, we find that all the words on the *-ion* list can take the plural inflection, but most of them will not take the possessive *-s*. With many nouns the *of* prepositional phrase is more common than the possessive *-s* inflection: In general, the more specific or concrete the sense of the noun, the more likely it is that the inflections will be acceptable.

Exercise 51

Transform the *of* possessive phrase into the inflected noun.

1. The son of Mr. Price is Mr. _____ son.
2. The daughter of Ms. Hedges is Ms. _____ daughter.
3. The iPhone belonging to James is _____ iPhone.
4. The governor of Massachusetts is _____ governor.
5. The blanket belonging to Linus is _____ blanket.
6. The garden of the neighbor is the _____ garden.
7. The garden of the neighbors is the _____ garden.
8. The four million Vine followers of Marcus are _____ four million Vine followers.
9. The club the students belong to is the _____ club.
10. The wisdom of Confucius is _____ wisdom.

The Meaning of the Possessive Case. In the examples we have seen so far, the relationship between the possessive noun and the headword is actually one of possession, or ownership, but such a relationship is not always the case. As the following examples show, the possessive noun can be simply a description:

an evening's entertainment
a bachelor's degree
today's news

It can also be a measure of value or time:

a day's wages
a moment's notice
a dollar's worth

It can denote origin:

the teacher's suggestion
Lincoln's Gettysburg Address

Sometimes the actual relationship is unclear, even in context:

We admired Van Gogh's portrait.

This possessive could refer either to a portrait *of* the artist or to a portrait *by* the artist.

Irregular Plural Inflections. Before leaving the noun inflections,we should note the many instances of irregular plurals, such as *mice,* in our lexicon. Some are old forms of English that have resisted becoming regularized: *foot/feet, tooth/teeth, man/men, child/children, ox/oxen*. A number of animal and fish names are irregular in that they have no inflection for the plural: *sheep*, *deer*, *bass*, *salmon*, *trout*. A large number of borrowed words have retained their foreign plural inflections: *larva/larvae, criterion/criteria, alumnus/alumni, appendix/appendices*.

The irregularity of noun inflections, incidentally, applies only to the plural; the possessive follows the regular rule:

SINGULAR	SINGULAR POSSESSIVE	PLURAL	PLURAL POSSESSIVE
man	man's	men	men's
child	child's	children	children's
deer	deer's	deer	deer's
mouse	mouse's	mice	mice's
larva	larva's	larvae	larvae's

Note that these plural possessives look different from regular plural possessives *(dogs')*, only because for regular plural nouns we don't add an *-s* to make the word possessive; the regular plural already has one.

Plural-Only Forms. Some nouns, even when singular in meaning, are plural in form: *scissors*, *shears*, *pliers*, *pants*, *trousers*, *slacks*, *shorts*, *glasses*, *spectacles*.

As subjects of sentences, these nouns take the same verb form as other plural subjects do. Interestingly, even though a pair of shorts is a single garment and a pair of pliers is a single tool, we use the plural pronoun in reference to them:

I bought a new pair of shorts today; they're navy blue.

I've lost my pliers; have you seen them?

Other plural nouns that have no singular form include *measles*, *mumps*, *means*, *tidings*, *clothes*, and *athletics*.

A different situation arises with certain plural-in-form nouns that are sometimes singular in meaning. A noun such as *physics*, *mathematics*, and *linguistics*, when referring to an academic discipline or course, is treated as singular:

Physics is my favorite subject.

Linguistics is the scientific study of language.

But sometimes such nouns as *mathematics* and *statistics* are used with plural meanings:

The mathematics involved in the experiment are very theoretical.

The statistics on poverty levels are quite depressing.

Collective Nouns. Nouns such as *family*, *choir*, *team*, *majority*, *minority*—any noun that names a group of individual members—can be treated as either singular or plural, depending on context and meaning:

The family *have* all gone their separate ways.

The whole family *is* celebrating the holidays at home this year.

The staff discussed *their* ideas for improvement.

The staff developed strategies for maximizing *its* strengths.

Notice that the verb is plural in the first example but singular in the second and that the determiner is plural in the third example but singular in the fourth.

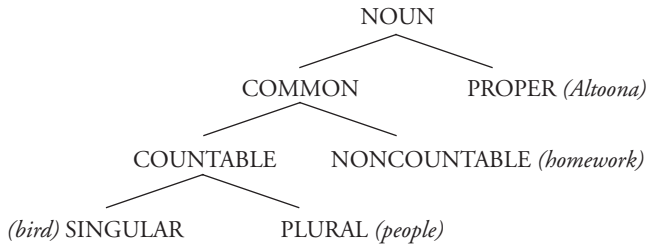
Semantic Features of Nouns. Nouns can be classified according to certain built-in semantic features that affect their distribution. At an early age we begin this process of classification—recognizing, for example, whether a noun can be counted. We can say "one cookie" or "two cookies"; but a noun like *milk* is not countable. This understanding is evident in our selection of determiners:

I want milk.

I want a cookie.

I want some milk.

Within a few short years our linguistic computers have become programmed to make distinctions like this that we are hardly aware of. The nonnative speaker, on the other hand, must work conscientiously to make such distinctions. The person who says "I need a new luggage" or "I have a lot of homeworks" or "I am looking forward to a peace and quiet this weekend" has not distinguished between **countable** and **noncountable nouns**. Linguists have described these features of our nouns in a hierarchy, each level of which has consequences for selecting determiners and other parts of the sentence:



The restrictions built into the word determine its place in the hierarchy; each word carries with it only those features in the higher intersections (or *nodes*) that it is connected with: *Homework* is a noncountable common noun; *bird* is a singular, countable common noun. Determiners have related built-in features or restrictions; the determiner *a* (or *an*) includes the features "singular" and "countable," so we are restricted from using it with *homework*. It will signal only those nouns that fit in the lowest left-hand branch, like *bird*. Some nouns appear in both branches of a node, depending on their meaning. For example, some nouns can be both countable and noncountable:

I had a strange experience yesterday.
I've had experience working with animals.
I baked a cake today.
I'll have some cake.

The term **proper noun** refers to a noun (or noun phrase) with a specific referent—a single meaning: Empire State Building, Grand Canyon, William Shakespeare, London, the *CBS Evening News*, Aunt Mildred, November, Pearl Harbor Day, Thanksgiving. Proper nouns name people, geographic regions and locations, buildings, events, holidays, months, and days of the week; they are usually written with initial capital letters. Although most proper nouns are singular, exceptions occur in the case of mountain ranges and island groups—the Rockies, the Andes, the Falklands—which are plural.

Usage Matters Capitalization

You read in the previous section that proper nouns are written with initial capital letters. Because the names of days and months (*Saturday, August*) are included as proper nouns, you might think that the names of seasons would also be in line for capitals. But apparently they're not proper enough! The words *winter* and *spring* and *summer* and *fall*—as well as *autumn*—are all written with a lowercase opener. They will, of course, be capitalized when they're part of a title for a specific event: the Winter Olympics; our annual Spring Fling.

Another easy mistake to make is to forget the capital letter for direction words that designate an area of the country: the East; the Northwest.

And another is the rule for capitalizing the words we use for parents and grandparents. Mother and Father—also Mom and Dad and Granny and other such names—are capitalized when they are used as names—in other words, when used like proper nouns:

1. I told Mother I'd be home for dinner.

But the words take no capital when used as common nouns:

2. People tell me that I look like my mother, but my dad doesn't agree.
3. Mom thinks I look like Dad.

Note that a determiner makes a difference: It's the clue that tells you that *mother* and *dad* in (2) are common, not proper, nouns. Note also that in (1) and (3) we could substitute the parents' given names for *Mother* and *Dad*; we cannot do so when there's a determiner as part of the noun phrase.

Investigating Language 12.1

A careful writer would avoid writing sentences like these two:

*There have been less accidents in the county this year.

*I have also noticed an increase in the amount of bicycles on the roads.

But there's no problem with these:

There are fewer students enrolled in the advanced ceramics class this year.

There is an increase in the number of students enrolled in the beginning course.

Think about where in the noun hierarchy you would find *accidents*, *bicycles*, and *students*. How would a careful writer revise those first two sentences? If you were helping a nonnative speaker revise those sentences, how would you explain the changes?

Would that careful writer avoid any of the following sentences?

There were less than a dozen accidents in the county this year.

We had fewer accidents than last year.

We have less dollars than we need.

We have less money than we need.

We have less than ten dollars to last until payday.

You probably gave that nonnative speaker some advice about the use of *less/fewer* and *amount of/number of*. Should you revise your explanation? In what way?

VERBS

The traditional definition of *verb*, like that of *noun*, is based on meaning: a word denoting action or state of being. When we look for the verb in a sentence, we look for the word that tells *what is happening*, and most of the time this method works. But a much more reliable criterion for defining *verb* is that of form. Some verbs have derivational endings that signal that they are verbs; and, with only two or three exceptions, all verbs fit into the verb-expansion rule, the system of adding auxiliaries and inflections described in Chapter 4.

Verb Derivational Affixes. Many of the root words, or bases, that take noun-forming suffixes are verbs to begin with; for example, most of our nouns with *-ion* are formed from verbs. The opposite operation—deriving verbs from other open classes—is less common. We are more likely to turn a noun into a verb without changing its form at all, another example of **functional shift**—in other words, shifting the function of the word. We *chair* meetings and *table* motions; the carpenter *roofs* the house; the cook *dishes* up the food; the painter *coats* the wall with paint; the gardener *seeds* the lawn and *weeds* the garden; we *butter* the bread, *bread* the chicken—and who among us hasn't *chickened out* at one time or another?

But we also have a few verb-forming affixes that combine with certain nouns and adjectives:

typify darken activate legalize

In addition to these suffixes, the prefixes *en-* and *be-* and *de-* and *dis-* can turn nouns and adjectives into verbs and can alter the meaning of other verbs: *enable*, *enact*, *enchant*, *encounter*, *encourage*, *encrust*, *endear*, *enforce*, *enlighten*, *enthrone*, *bedevil*, *bewitch*, *besmirch*, *dethrone*, *derail*, *disable*. But compared with the large number of derivational suffixes that signal nouns, the inventory of verb-forming affixes is fairly small.

Verb Inflectional Suffixes. The verb-expansion rule describes the system of adding auxiliaries and inflectional suffixes to verbs. So as a clue in identifying the part of speech we call *verb*, the inflectional system is extremely reliable. All verbs, with only one or two exceptions—even those with irregular *-en* and *-ed* forms—have both *-s* and *-ing* forms. This means we can identify a word as a verb simply by noting its *-s* and *-ing* forms. Every verb has the other three forms as well—the base, the *-ed*, and the *-en*—but they may not be as recognizable: Verbs such as *hit* and *put*, for instance, show no changes in form from the base (*hit*, *put*) to the *-ed* form (*hit*, *put*) to the *-en* form (*hit*, *put*); others include *cast*, *hurt*, *shut*, *split*, and *spread*. Yet the *-s* and the *-ing* forms are exactly like those of every other verb: *hits*, *puts*, *hitting*, *putting*. The verb inflectional system is so regular, in fact, that we can define *verb* on that basis alone. A word that doesn't have an *-s* or an *-ing* form is simply not a verb.

Investigating Language 12.2

It is easy to demonstrate the "verbness" of *ground*, *water*, *air*, and *fire*, even though these words may, at first glance, appear to be nouns. First, add the verb inflections. Then write a sentence for each of the four verbs, using the form called for. Remember that the *-en* form will follow the auxiliary *have;* and if you begin your sentence with *yesterday*, you'll automatically use the *-ed* form.

BASE	*-s* FORM	*-ed* FORM	*-ing* FORM	*-en* FORM
1. GROUND	_____	_____	_____	_____
(*-ed*)	_____			
2. WATER	_____	_____	_____	_____
(*-s*)	_____			
3. AIR	_____	_____	_____	_____
(*-ing*)	_____			
4. FIRE	_____	_____	_____	_____
(*-en*)	_____			

ADJECTIVES

In terms of form, adjectives are not as easily identifiable in isolation as are nouns and verbs. Often we need either meaning or context for clues. One reliable way to discover if a word is an adjective is this "adjective test frame":

The _____ NOUN is very _____.

Only an adjective will fit into both slots. For example,

The diligent student is very diligent.
The ordinary house is very ordinary.

Because these sentences are grammatical (although perhaps not sentences you'd ever be likely to use), we have shown that the words *diligent* and *ordinary* are adjectives. But in some cases the form of the word also provides clues. A number of derivational suffixes signal adjectives.

Adjective Derivational Suffixes. The most reliable derivational suffix identifying a word as an adjective is *-ous;* we know that *gorgeous*, *famous*, *porous*, *courageous*, and *contagious* are adjectives simply on the basis of form. Here are some other adjective-forming suffixes:

merry, funny	childish, reddish
beautiful, wonderful	fragmentary, complimentary
terrific, ascetic	punitive, active
fortunate, temperate	variable, amenable

As clues to adjectives, these suffixes are not as reliable as *-ous* because they show up occasionally in other open classes too: hand*ful* (noun), pan*ic* (noun, verb), pun*ish* (verb). But it is safe to say that most words with these endings are adjectives.

Adjective Inflectional Suffixes. The inflectional suffixes that pattern with adjectives are *-er*, the sign of the **comparative degree**, and *-est*, the **superlative:**

Positive:	big	young	smart
Comparative:	bigger	younger	smarter
Superlative:	biggest	youngest	smartest

The *-er* form is used in the comparison of two nouns—that's why this form is called the comparative degree:

Pat is younger than Phyllis.
Phyllis is the better student of the two.

The comparative degree with *than* can also be followed by a clause rather than a noun phrase:

Pat is younger than I suspected.

The *-est* form, the superlative degree, is used when singling out one of more than two nouns:

Tom was the oldest person in the room.
Of the three candidates, Sarah is the strongest campaigner.

For many adjectives the comparative and superlative degrees are not formed with *-er* and *-est* but with *more* and *most*. In fact, adjectives of more than one syllable generally pattern with *more* and *most*, with certain exceptions: two-syllable adjectives ending in *-y* or *-ly* (*prettiest*, *friendlier*, *lovelier*); some ending in *-le* (*nobler*, *noblest*), *-ow* (*narrower*, *-narrowest*), and *-er* (*tenderest*).

But *more* and *most* are not exclusive to adjectives either. The *-ly* adverbs, those derived from adjectives, also have comparative and superlative versions: *more quickly*, *most frequently*. And there are some adjectives, such as *former*, *main*, and *principal*, that have no comparative and superlative forms.

A small group of words that have comparative and superlative forms can serve as either adjectives or adverbs, so the inflectional test is not completely reliable in identifying a word as an adjective:

early	fast	late	high
earlier	faster	later	higher
earliest	fastest	latest	highest
hard	long	low	deep
harder	longer	lower	deeper
hardest	longest	lowest	deepest

Another word we could add to this list is *near* (*nearer*, *nearest*), which can serve not only as an adjective and an adverb, but also as a preposition ("Our seats were *near* the fifty-yard line")—the only preposition that takes inflections. In short, the possibility of making a word comparative or superlative is not exclusive to adjectives.

In spite of all these limitations, we have no difficulty distinguishing adjectives in sentences. First, we know the positions they fill in the sentence patterns—as subject and object complements and in noun phrases as prenoun modifiers. And although nouns can also fill all these slots, the differences in the form of nouns and adjectives make it easy to distinguish between them.

On the subject of the comparative and superlative degrees, we should also note that adjectives can be compared in a negative sense with *less* and *least:*

This picnic is less enjoyable than I thought it would be.
This is the least enjoyable picnic I've ever attended.

We should also note some exceptions to the regular comparative and superlative forms:

good	bad	far	far
better	worse	farther	further
best	worst	farthest	furthest

Exercise 52

Fill in the blanks with the comparative and superlative degrees of the adjectives listed. Do any of them require *more* and *most?*

POSITIVE	COMPARATIVE	SUPERLATIVE
friendly	_____	_____
helpful	_____	_____
wise	_____	_____
awful	_____	_____
mellow	_____	_____
expensive	_____	_____
valid	_____	_____
able	_____	_____

Subclasses of Adjectives. The adjective test frame, the _____ NOUN is very _____, is useful in identifying adjectives. It is also useful in helping distinguish subclasses of adjectives: those that are limited to the prenoun slot and those that are limited to the complement slots.

As we mentioned, adjectives fill three slots in the sentence patterns: subject complement and object complement and as modifiers in the noun phrase (where they are called **attributive adjectives**). Most adjectives can fill all three slots; the test frame uses two of them: prenoun modifier and subject complement.

But a small number will not fill the complement slots. The following adjectives function only as prenoun modifiers: *main*, *principal*, *former*, *mere*, *potential*, *atomic*, *late* (meaning "dead"), and such technical adjectives as *sulfuric* and *hydrochloric*. These do not serve as either subject or object complements in the verb phrase, nor do they take qualifiers, such as *very:*

He is the former president.

*The president is former.

*My reason is main.

*My main reason is very main.
She is a mere child.
*The child is mere.

Many of the so-called A-adjectives—*ablaze*, *afraid*, *aghast*, *alone*, *awake*—occur only after the verb:

The house was ablaze.
*The ablaze house burned down in an hour.
The children were awake.
*The awake children were noisy.

A number of adjectives functioning as subject complements are followed by phrases or clauses; some adjectives, such as *fond* and *aware*, are rarely used without them:

The children were afraid that the dog would bite.
The children were aware that the dog would bite.
The dog was fond of biting children.
We were conscious of the problem.
Our team is certain to win.

Usage Matters **How Unique?**

Another subclassification of adjectives relates to their ability to combine with qualifiers. Certain adjectives denote meanings that are considered **absolute** in nature: *unique*, *round*, *square*, *perfect*, *single*, *double*, *fatal*, *empty*, *right*, *wrong*, *impossible*. They generally cannot be qualified or compared. We can, of course, say "almost perfect" or "nearly square," but most writers avoid "more perfect" or "very perfect." For most of these words, however, we recognize more than a single, absolute meaning. In the case of *unique*, it has come to mean "rare" or "unusual," in which case "very unique" would be comparable to "very unusual." However, given the historical meaning "one of a kind," the qualified "very unique" is generally avoided.

ADVERBS

Of all the open classes, adverbs are the hardest to pin down in terms of both form and position. Many of them have no distinguishing affixes, and except in Pattern I they fill no required slots in the sentence patterns. (We have identified certain verbs in Patterns VI and VII, however—among them, *lay*, *put*, *place*, and *set*—that do require adverbials.) The

fact that adverbs are often movable is perhaps their most distinguishing characteristic.

The class we are calling "adverb" differs from the class identified as "adverb" in traditional grammar. You'll recall the traditional definition as "a word that modifies a verb, an adjective, or another adverb." This definition includes words that we call "qualifiers," words that intensify or qualify the meaning of adjectives and adverbs: *very* nice, *quite* slow, *rather* quickly. But even when we leave out adjectives and other adverbs from the traditional definition, we are left with a definition of "adverbial"—that is, the definition of a function, not a word class. (Chapter 6 describes many structures—not only adverbs—that function adverbially.) Remember, we are defining the four open classes on the basis of their inflectional and derivational affixes and of the words that signal them—not on the basis of their function in the sentence. You'll read more about the distinction between qualifiers and adverbs in the section on "Qualifiers" in Chapter 13.

Adverb Derivational Suffixes. One common indicator of form we do have is the derivational suffix *-ly*, which we use to derive adverbs of manner from adjectives—adverbs that tell *how* or *in what way* about the verb:

> He walked slowly.
> She answered correctly.

But *-ly* is not completely reliable as a signaler of adverbs; it also occurs in nouns (*folly*) and adjectives (*lovely*, *ugly*). But we are safe in saying that most *-ly* words are adverbs, simply because there are so many adjectives that we can turn into adverbs with this derivational suffix.

There are some restrictions on this process, however: Not all adjectives can become manner adverbs. These restrictions are related to meaning. Some adjectives describe a state, such as *tall* and *old*, or a fixed or inherent characteristic, such as *Norwegian;* others describe characteristics that change, such as *weak*, *active*, and *industrious*. Another distinction can be drawn between objective characteristics, such as *tall* and *old*, and subjective ones, such as *nice* and *splendid*. The adjectives that refer to objective or stative or inherent qualities rarely become manner adverbs: *tall*, *old*, *fat*, *young*, *short*, *thick*, *large*, *flat*, *round*, *red*. When they do, they are likely to have a specialized, often metaphorical meaning: *shortly*, *hardly*, *flatly*, *squarely*, *widely*.

Besides *-ly*, two other derivational suffixes produce adverbs: *-ward* and *-wise*. Words ending in *-ward* signal direction: *homeward*, *forward*, *backward*, *upward*, *downward*. Words ending in *-wise*, which indicate manner, include both old usages, such as *otherwise*, *lengthwise*, and *crosswise*, and new ones that are considered by some writers as unnecessary jargon, such as *budgetwise*, *weatherwise*, *moneywise*, and *profitwise*.

Investigating Language 12.3

One of our most reliable derivational suffixes is *-ly*. In most cases the message it sends is "adverb of manner": *Quickly* means "in a quick manner," and *slowly* means "in a slow manner." But, as with most rules in our language, there are exceptions to both parts of that message—both the "adverb" part and the "of manner" part.

Consider the *-ly* words in the following sentences. Are they adverbs? Are they adjectives? Could they be nouns or verbs?

1. We're leaving immediately and driving directly to Austin.
2. Bob will be leaving directly.
3. The natives around here are not always friendly.
4. My neighbor tried to bully me.
5. He wasn't particularly neighborly.
6. Shedding tears is not considered manly.
7. That is hardly a universal belief, however.
8. My belly aches, but I flatly refuse to stay home.

Use your understanding of form to test these *-ly* words. Remember the inflectional paradigms for nouns and verbs; remember the adjective test frame. And is it possible that *-ly* adverbs have a meaning other than manner? Use your intuition, too!

Adverb Inflectional Suffixes. The comparative and superlative inflections, *-er* and *-est*, combine with adverbs as well as with adjectives, although in a much more limited way. The comparative form of *-ly* -adverbs, usually formed by adding *more* rather than *-er*, is fairly common. The superlative degree—*most* suddenly, *most* favorably—is rare in both speech and writing; it invariably calls attention to itself and will often have the main focus of the sentence:

> The committee was most favorably impressed with the proposal.
>
> The crime was planned most ingeniously.

In the discussion of adjectives, we listed a few words that serve as both adjectives and adverbs: *early*, *late*, *hard*, *fast*, *long*, *high*, *low*, *deep*, and *near*. These are simply adverbs made from adjectives without the addition of *-ly;* they are referred to as **flat adverbs**. Except for a few others such as *soon* and *often*, they are the only adverbs that take *-er* and *-est;* most of the *-ly* adverbs take *more* and, occasionally, *most* in forming the comparative and superlative degrees.

A great many adverbs have neither derivational nor inflectional affixes that distinguish them as adverbs. Instead, we recognize them by the information they provide, by their position in the sentence, and often by their movability:

Time:	now, today, nowadays, yesterday
Duration:	already, always, still, yet
Frequency:	often, seldom, never, sometimes, always
Location:	there, here, everywhere, somewhere, elsewhere, upstairs, abroad, outside, nearby
Direction:	away, thence
Concession:	still, yet
Sequence:	afterward, next, then

There are also a number of words without form distinctions that can serve as either prepositions or adverbs: *above*, *around*, *behind*, *below*, *down*, *in*, *inside*, *out*, *outside*, *up*.

Exercise 53

Fill in the blanks with variations of the words shown on the chart, changing or adding derivational suffixes to change the word class.

	NOUN	VERB	ADJECTIVE	ADVERB
1.	grief			
2.		vary		
3.				ably
4.		defend		
5.	economy			
6.			pleasant	
7.	type			
8.		prohibit		
9.				critically
10.			valid	
11.		appreciate		
12.	beauty			
13.		accept		
14.			pure	
15.		continue		

CHAPTER 12 Key Terms

Absolute adjective
Adjective
Adjective derivational suffix
Adjective inflectional suffix
Adverb
Adverb derivational suffix
Adverb inflectional suffix
Attributive adjective
Case
Collective noun
Common noun
Comparative degree
Countable noun
Flat adverb
Functional shift
Noncountable noun
Noun
Noun derivational suffix
Noun inflectional suffix
Number
Open classes
Plural
Plural-only noun
Positive degree
Possessive
Proper noun
Superlative degree
Verb
Verb derivational suffix
Verb inflectional suffix

QUESTIONS ? for DISCUSSION

1. A government spokesperson used the following clauses in a discussion of the economy:

   When we were approaching crunch…

   When push comes to shove…

   What part of speech are *crunch*, *push*, and *shove?*

2. We often use verbs adjectivally, as noun modifiers, as you saw in Chapter 7. But many words that look like verbs—that were, in fact, originally verbs—now have the characteristics of adjectives. We have said that we can identify a word as an adjective if it can fit into the adjective test frame (The _____ NOUN is very _____). We also have an inflectional test: Can

the word be made comparative and superlative? Using these two tests, identify the underlined words in the following sentences: Are they adjectives or verbs?

Martin put the broken mirror in the trash.

That disgusting movie wasn't worth five dollars.

I feel tired.

Many working mothers have problems with day care.

The decorated tree looks beautiful.

3. In 1625 Francis Bacon described the value of language in the following words:

> Reading maketh a full man, conference a ready man, and writing an exact man.

How might a twenty-first-century philosopher express these ideas?

4. Explain the ambiguity of the following sentences in terms of their possible sentence patterns and parts of speech:

My mother is always entertaining.

They are frightening people.

5. Shakespeare, as you know, used language in all sorts of original ways. Here are two lines from *Romeo and Juliet*. What has he done with word classes?

Thank me no thankings nor proud me no prouds.

O flesh, flesh, how art thou fishified!

6. When a banner was hung across a city's main street to recognize the local bus company's service to the community, some of the citizens objected to the wording. The banner was printed with the company's name, followed by the verb phrase "serving our community" and, in bold print, these three words: SAFELY ECONOMICALLY FRIENDLY. To discover the problem, check out those three *-ly* words.

7. *Bully*, *belly*, and *silly* all look a great deal alike. Consider what you know about *-ly* and about the inflectional endings on nouns and verbs. How can you show what word classes these three belong to? Do any of them fit in more than one class?

8. In meeting a very tall person, you might ask the question, "How tall are you?" Strangely enough, we would ask the same question of a short person: We don't usually ask, "How *short* are you?" In this pair of adjectives, *tall* is called the unmarked version.

Think of other adjectives we use for quantity or size or age or speed: *old/young, big/little, heavy/light, fast/slow*. Does our usage suggest marked and unmarked versions? Under what circumstances would we use the unmarked version?

CLASSROOM APPLICATIONS

1. Here's a sentence with a message you may not understand:

   The frabous gricks were brocking my parmy dorfer very botly.

   As you see, it's filled with nonsense words. But even though the sentence has no semantic, or dictionary, meaning, it still sounds like English. It has structural meaning. In fact, you can probably figure out the classes of the separate words, as well as the sentence pattern. Identify the derivational and inflectional clues that enable you to do so.

   Noun(s):

   Verb(s):

   Adjective(s):

   Adverb(s):

   What other clues, in addition to the form of the nonsense words, helped you?

   The traditional definitions of *noun* ("the name of a person, place, or thing") and *verb* ("a word showing action") are of no help here. Write new definitions based on the clues you identified.

   Noun: _____

   Verb: _____

2. Here's another grammatical nonsense sentence for you to interpret:

   Stear, the frabous grick botly brocked my parmy dorfer in the alflit because the dorfer jilked the grick.

   First, answer the following questions:

   1. What happened to the dorfer?
   2. Why did it happen?
   3. Who or what did it?
   4. Where did it happen?
   5. Describe the grick and the dorfer.

Now diagram the sentence. Then write a version in which the main clause is in the passive voice. Write a version in which the dependent clause is passive.

3. Here's an altered version of the sentence in 2:

   > Stear, the frabous grick, botly brocked my parmy dorfer in the alflit because the dorfer jilked the grick.

   Explain how the addition of one comma changed the syntax. Note that the class of one word has changed in the new version. Which word? Diagram the new version.

4. Here's another altered version of the sentence in 2:

   > Because the dorfer not only brocked but also jilked the grick, stear the frabous grick botly in the alflit, my parmy dorfer!

   Explain how the syntax has shifted. Can you describe what has been changed? Note that the classes of some words have changed in the new version. Which words? Diagram the new version. Can you write a logical, coherent sentence that uses the same units? (Here's just one possibility: "Because the team not only won but also broke the record, post the breaking article quickly in the newsfeed, my trusty reporter!")

CHAPTER
13

The Closed Classes

CHAPTER PREVIEW

In contrast to the large, open classes, the categories of words known as the closed classes are small and, as their name indicates, closed to new members. Although new words regularly enter the language as nouns and verbs as the need arises for new vocabulary, the closed classes remain constant from one generation to the next. As native speakers, we pay little attention to the closed classes and probably don't appreciate the grammatical sense these words contribute.

By the end of this chapter you will be able to

- Identify the signalers of open-class words: *determiners*, *auxiliaries*, and *qualifiers*
- Tell the difference between *qualifiers* and adverbs
- Recognize *prepositions*, *conjunctions*, and *interrogatives*
- Understand the structural operations that *expletives* perform
- Distinguish among *prepositions*, *adverbs*, and *particles*

DETERMINERS

Determiners signal nouns in a variety of ways: They may define the relationship of the noun to the speaker or listener (or reader); they may identify the noun as *specific* or *general;* they may *quantify* it specifically or refer to quantity in general. Because determiners have an important role in the

noun phrase, as signalers, we also include them in Chapter 7, our chapter on adjectivals. Following are the most common classes of determiners, many of which have appeared in our sample sentences:

ARTICLES	POSSESSIVE NOUNS	DEMONSTRATIVE DETERMINERS	NUMBERS
the	John's	this/these	one
a(n)	my son's	that/those	two
	etc.		etc.

POSSESSIVE DETERMINERS		QUANTIFIERS			
my	its	several	few	each	all
your	our	little	fewer	every	both
his	their	many	more	either	some
her	whose	much	most	neither	any
		no	enough	less	

We should note that possessive nouns as determiners may have their own determiners: *my daughter's* teacher; *the week's* groceries; *our cat's* fur.

Many of the features of nouns in the hierarchy shown in Chapter 12 affect our selection of determiners. A noun appearing in the lowest, left-hand branch of the diagram, for example—a singular, countable noun—rarely appears without a determiner:

This cookie tastes good.
*Cookie tastes good.

John is my friend.
*John is friend.

There are certain exceptions to this rule. For example, the nouns *town*, *school*, and *car* are singular, countable nouns; nevertheless, in some prepositional phrases they appear without determiners:

the other side of town
going to school
the best kind of car

ELL Issues Determiners

Exceptions like the ones listed here present no problems for native speakers, of course, who are used to the sometimes arbitrary nature of the determiner:

We say, "I walked to town," but not "I walked to city."
We say, "I have a cold," but not "I have a flu."
We say, "I attend college," but not "I attend university."
We say, "I'm going into town," but not "I'm going into hospital."

(The British and Australians, incidentally, do "go into hospital," "attend university," and "look out of window.")

Learning when to include the determiner and when to leave it out is only one of the challenges for students whose primary language is not English. They must also learn which determiner to use with a specific type of noun. Some determiners will signal only plural nouns *(these*, *those*, *many*, *few*, *several)*, some only singular nouns *(a*, *one*, *each*, *every)*, some only noncountables *(much*, *less)*, and others only countables *(few*, *many*, *a*, *one)*.

The nonnative speaker must consciously learn these features of both nouns and determiners. But a further complication arises when these mass nouns take on countable meanings:

These local wines are popular now.
The waiter brought our waters before we ordered.

Abstract nouns also present problems for the nonnative speaker because they may appear either with or without determiners:

I have finally regained peace of mind.
I have finally regained my peace of mind.

In some cases the determiner is tied to the presence of a modifier, such as a *that* clause:

*The peace of mind is hard to acquire in these insecure times.
The peace of mind that comes with financial security is my goal.

Even a proper noun may require a determiner when it has certain kinds of modifiers:

The Williamsburg of my Brooklyn childhood was a very different neighborhood.

And for some inexplicable reason, the article *a* changes the meaning in sentences with *few* and *little:*

I have few friends.	I've had little trouble with my car.
I have a few friends.	I've had a little trouble with my car.

Finally, some determiners are extremely versatile. The **definite article**, *the*, can signal all classes of nouns that can take determiners when the definite meaning is called for—unlike the **indefinite** *a*, which is restricted to countables. The possessives, too—both nouns and pronouns—are wide-ranging, without built-in distribution restrictions.

Exercise 54

Identify the determiners in the following sentences.

1. My sister doesn't have enough money for a new iPad.
2. Leon sent his parents a photo of our dorm room.
3. Every course I'm taking this term has a midterm exam.
4. Bill spent more money on the week's groceries than he expected to.
5. I spend less time studying now than I did last term.
6. I haven't seen either movie, so I have no preference.

The Expanded Determiner. A determiner is not always a single word. In fact, we can think of the determiner slot itself as a series of slots with optional pre- and postdeterminers. The following formula will account for some fairly common **expanded determiners**, although a description that accounted for all the possibilities would be far more complex. This simplified scheme, however, should help you appreciate the intricacies of the grammar rules built into your linguistic computer:

(predeterminer) + DETERMINER + **(postdeterminer)**

		ORDINAL NUMBERS	CARDINAL NUMBERS
all	the	first	one
both	a	second	two
half	my	*etc.*	*etc.*
	these	next	
	etc.	last	

The pre- and postdeterminers are, of course, optional, so they are shown in parentheses in the formula.

In the following sentences, the pre- and postdeterminers are underlined; the determiner is written with capital letters:

All THE cookies disappeared.
THE first ten students in line were chosen.
THE next two students complained.
Both THESE students wrote A papers.
Half THE class took part in the demonstration.

Another type of expanded determiner is the **phrasal quantifier**; it can occur with either countable or noncountable nouns:

a lot of classes
a lot of homework
a great many friends
a large number of people

In terms of **subject–verb agreement**, it is the number of the noun—whether singular or plural—that determines the verb: homework *is;* classes (friends, people) *are*.

AUXILIARIES

Like the determiners and the other closed classes, the **auxiliary** class is limited in membership and closed to new members. Counting the forms of *have* and *be*, the modals, and the forms of *do*, the list of regular auxiliaries numbers around two dozen:

have	be	can	do
has	is	could	does
had	are	will	did
having	am	would	
	was	shall	
	were	should	
	been	may	
	being	might	
		must	
		ought to	

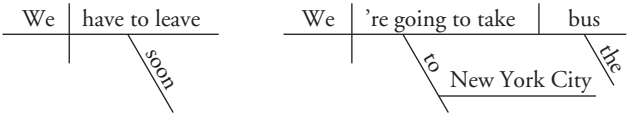
The following **modal-like verbs** also function as auxiliaries; they are sometimes referred to as **marginal modals** or semi-auxiliaries:

have to be going to used to be to

We have to leave soon.
We're going to take the bus to New York City.
We used to live there.
The bus is to leave at noon.

(We should note that *ought to* is sometimes classified with this group as a marginal modal rather than as a major modal. But because it patterns freely with the auxiliaries *have* and *be* and can also be used in forming negatives and questions without *do* support, *ought to* meets the criteria for major modals.)

The marginal modals are diagrammed just as other auxiliaries are, on the main line:



There are a number of other phrasal modals that are often listed with the marginal modals shown here. In fact, we could make the case to include them with the four listed above: *be able to*, *be due to*, *be meant to*, *be obliged to*, *be supposed to*, *had better*. Even though many traditional grammarians do not recognize the marginal modals as a category, it's clear that in some cases the meaning is very close to that of a major modal: *be able to = can; obliged to = should; had better = must.*

Two other modal-like verbs, *dare* and *need*, commonly appear in negative sentences and in questions:

She need not go.	Dare we go?
I don't dare go.	Need you go?

In function, the auxiliaries are perhaps more intimately connected to verbs than are determiners to nouns, because they alter the verb's meaning in important ways and often determine the form that it takes. Another important difference between the auxiliaries and the other closed classes lies in their systematic distribution. Determiners and qualifiers are somewhat arbitrary in distribution; but with few exceptions every verb can be signaled (preceded) by every auxiliary. The modals, *have*, and *do* combine with every verb; only *be* is restricted in any way, as we saw in

Chapter 4, where we noted a few verbs, such as *seem*, that rarely appear with *be* + *-ing*.

Exercise 55

Underline the auxiliaries in the following sentences. Circle the main verb.

1. I have been having problems with my phone.
2. I should not have eaten those tomatoes.
3. Apparently some people can't even look at tomatoes.
4. Christina will be helping us with the party.
5. Juana has to leave early.
6. The kids are really frustrating me today.
7. The mornings can be invigorating for some runners.
8. The gymnasts should continue practicing their balance beam routines.

ELL Issues Would

There are a great many variations and subtleties in the use of modal auxiliaries, one of the most problematic areas of English grammar. Like all the modals, *would* has many uses.

To express a wish about a present condition or a future happening:

I wish it would stop raining.

I wish the teacher would speak more slowly.

To express a past or unrealized possibility:

I would help you if I could. (I'd help you . . .)

I would have helped, but I wasn't asked. (I'd have helped . . .)

(When the contracted *'d* is followed by the base form of the verb, it's short for *would*.)

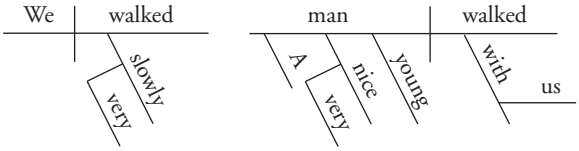
For polite requests:

Would (could, will) you help me with this math problem?

(Of the three choices, *will* is somewhat less polite than *could* or *would*.)

QUALIFIERS

As the following lists demonstrate, many words can act as **qualifiers** or **intensifiers** to alter the meaning of adjectives and adverbs. (In the adjective test frame the word *very* is used to represent all the possible qualifiers.) On the diagram the qualifier is attached to the adjective or adverb:



The diagrams illustrate that *very* says something about *slowly* and *nice;* it is the whole adverb phrase *very slowly* that modifies *walked* and the whole adjective phrase *very nice* that modifies *young man*.

The following list of qualifers can be used with the positive form of most adjectives, such as *good* and *soft*, and with adverbs of manner, such as *rapidly:*

very	really
quite	fairly
rather	too

A second group of qualifiers can be used with the comparative degree of adjectives, such as *better* and *nicer*, and with comparative adverbs, such as *sooner*, *later*, *nearer*, and *farther:*

still	no
even	much

A number of others have a limited distribution:

right now	just about there
wide awake	almost there
just so	

Many others are used in colloquial expressions:

right nice	darn right
damn sure	real pretty

Some of the adverbs of manner, the *-ly* adverbs, are themselves used as qualifiers with certain adjectives:

dangerously close	politically expedient
particularly harmful	technically possible
absolutely true	especially difficult

Because the *-ly* adverbs share features with both adverbs and qualifiers, the qualifier class is not absolutely closed. But like determiners, qualifiers signal that an open class word will follow, and so they provide a useful test to differentiate adjectives from other parts of speech.

PREPOSITIONS

The **preposition** (meaning "placed before") is a closed class word found in pre-position to—preceding—a noun phrase or other nominal. Prepositions are among our most common words in English; in fact, of our 25 most frequently used words, eight are prepositions: *of*, *to*, *in*, *for*, *with*, *on*, *at*, and *from*.[1] Prepositions can be classified according to form as simple (one-word) or phrasal (multiple-word).

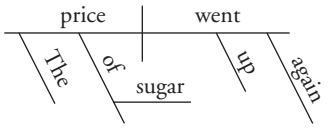
Simple Prepositions. The following list includes the most common simple prepositions:

aboard	below	in	since
about	beneath	into	through
above	beside	like	throughout
across	between	near	till
after	beyond	of	to
against	but (except)	off	toward
along	by	on	under
amid	concerning	onto	underneath
among	despite	out	until
around	down	outside	up
as	during	over	upon
at	except	past	with
atop	for	per	within
before	from	regarding	without
behind			

[1.] This frequency count is published in Edward Bernard Fry and Jacqueline E. Kress, *The Reading Teacher's Book Of Lists* (San Francisco, CA: Jossey-Bass, 2006).

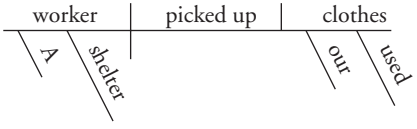
Note that we label these words as prepositions only when they are followed by a nominal—that is, only when they are part of prepositional phrases. In the following sentence, for example, *up* functions as an adverb, not a preposition; *up* holds membership in both classes.

The price of sugar went up again.



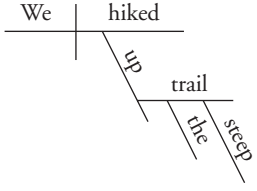
Words like *up* also function as particles in two-word, or phrasal, verbs, such as *pick up*:

A shelter worker picked up our used clothes.



But in the following sentence, *up* is a preposition, part of a prepositional phrase:

We hiked up the steep trail.



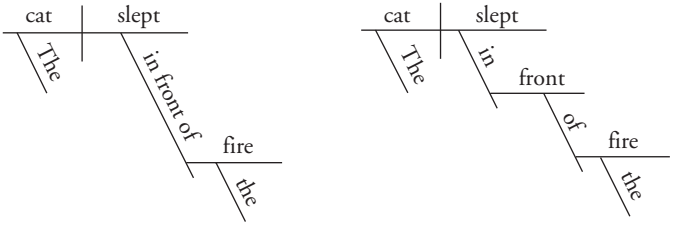
Phrasal Prepositions. Phrasal prepositions consist of two or three words. Here are some of the more common two-word prepositions:

according to	because of	next to
ahead of	but for	out of
along with	contrary to	prior to
as for	except for	thanks to
aside from	instead of	up to

Most three-word prepositions consist of preposition + noun + preposition:

by means of	in charge of	in spite of
in accordance with	in front of	on account of
in back of	in lieu of	on behalf of
in case of	in search of	

In a traditional diagram, we usually treat these phrases as we do the simple prepositions. They can also be analyzed as one prepositional phrase embedded in another:



The foregoing lists include the most common, although certainly not all, of the prepositions. We use prepositions automatically, as we do the other closed-class words, in spite of the sometimes subtle differences in meaning they can express: *below* the stairs, *beneath* the stairs, *under* the stairs, *underneath* the stairs; *in* the room, *inside* the room, *within* the room.

Exercise 56

Identify the prepositions in the following sentences.

1. The Renfords have lived in San Diego since 2005.
2. They like it there because of the climate.
3. I like Minnesota in spite of the cold winters.
4. Prior to 2005, the Renfords lived in Baltimore.
5. According to some economists, the financial health of the Social Security System is in jeopardy.
6. I look on such predictions with skepticism.
7. Except for eggs, which rarely go up in price, the cost of groceries is going out of sight.
8. Between you and me, my grocery money may not hold out until payday.

Usage Matters The Ending Preposition

For a long time we have heard that it's ungrammatical to end a sentence with a preposition. *Nothing could be further from the truth*. In fact, that little word we so often see at the end of a sentence may not be a preposition at all! It's much more likely to be a particle:

Did he look the word up?

That's one way to turn

He looked the word up

into a question. In this case, *up* is a particle, part of the phrasal verb *look up;* it's not a preposition. Here's another example, where the particle *down* falls at the end of a sentence:

When we sign up to be tutors in the writing center, I hope we are not turned down.

I, too, am planning to sign up.

Sometimes, of course, those little ending words really are prepositions:

Who shall we talk to? (i.e., To whom shall we talk?)

We would probably have a hard time finding anyone who preferred the "to whom" version in ordinary conversation—or even in writing of any but the most formal kind. As with many grammatical structures, some are more formal than others. That doesn't mean that the informal versions are ungrammatical.

The "never end a sentence with a preposition" is, in fact, a nonrule—or, as *The Chicago Manual of Style* puts it, "an ill-founded superstition."

CONJUNCTIONS

As you saw in Chapter 10 on coordination, we use **conjunctions** to connect words and phrases and clauses within the sentence and to connect the sentences themselves. Within the sentence our most common connectors are the simple *coordinating* conjunctions and the *correlative* conjunctions. For joining sentences we also use *conjunctive adverbs*. The *subordinating* conjunctions connect dependent clauses to the main clause.

Coordinating Conjunctions. We can use a coordinate structure for any slot in the sentence by using a **coordinating conjunction** (*and*, *or*, *but*, and less frequently *yet*, *nor*, *for*):

Megan and Gina worked out on Saturday.

I'll meet you at the ticket window or in the grandstand.

The dessert was simple yet elegant.

Eager to start her new job but sad at the thought of leaving home, Kris packed the car and drove away from the familiar house on Maxwell Avenue.

The coordinating conjunctions also join independent clauses:

I disapproved of his new bartending job, and I told him so.

He claims to be making a lot of money, but I suspect he's exaggerating.

He can't make it to practice, nor can he make it to study group.

Notice that the clause introduced by *nor* requires a subject–auxiliary shift.

The coordinating conjunctions *so* and *for* can also be used to join independent clauses, though *for* is not common because of its literary quality. In fact, it is hard to write a compound sentence with *for* without making it sound like a parody.

The wind was gusting, so we quit playing and went indoors.

We retired to the parlor, for the wild wind impeded our play.

Correlative Conjunctions. Like the coordinating conjunctions, the **correlative conjunctions** (*both–and*, *either–or*, *neither–nor*, *not only–but also*) connect both complete sentences and elements within the sentence. Within the sentence *either–or* and *neither–nor* are used alike:

I will { either / neither } go to yoga { or / nor } take a long walk.

As a connector of complete sentences, *neither–nor* requires the subject–auxiliary shift; *either–or* does not:

Neither will I go to yoga, nor will I take a long walk.

Either I will go to yoga, or I will take a long walk.

Not only–but also can be used both within and between sentences:

Not only the coaches and players but also the fans had high hopes of defeating the Crimson Tide.

Not only did the German soccer team win the 2014 World Cup, but they also broke the record for the biggest winning margin in any previous World Cup.

This sentence would be equally grammatical with either *but* or *also*, rather than both.

Both–and does not connect complete sentences; it connects elements within the sentence only:

> Franco is a good sport, both on and off the playing field.
>
> Both Jeanne and Marie worked hard to get their manuscript finished on schedule.

Conjunctive Adverbs (Adverbial Conjunctions). As their name suggests, the **conjunctive adverbs** join sentences to form coordinate structures as other conjunctions do, but they do so with an adverbial emphasis. The following list also includes some of the most common simple adverbs and adverbial prepositional phrases that function as sentence connectors:

Result:	*therefore, consequently, as a result, of course*
Concession:	*nevertheless, yet, at any rate, still, after all, of course*
Apposition:	*for example, for instance, that is, namely, in other words*
Addition:	*moreover, furthermore, also, in addition, likewise, further*
Time:	*meanwhile, in the meantime*
Contrast:	*however, instead, on the contrary, on the other hand, in contrast, rather*
Summary:	*thus, in conclusion, then*
Reinforcement:	*further, in particular, indeed, above all, in fact*

Conjunctive adverbs differ from other conjunctions in that, like many other adverbials, they tend to be movable within their clause; they need not introduce the clause:

> My tax accountant is not cheap; however, the amount of tax she saves me is far greater than her fee.
>
> My tax accountant is not cheap; the amount of tax she saves me, however, is far greater than her fee.

The punctuation of coordinate sentences with conjunctive adverbs is explained in Chapter 10. Their rhetorical effects are discussed in Chapter 15.

Subordinating Conjunctions. The subordinators are conjunctions too, although their function is not to connect independent ideas as equals but rather to show a relationship between two ideas in which one of them is a *dependent* or *subordinate clause*. Like the conjunctive adverbs, the **subordinating conjunctions** are both single words and phrases:

Time:	*when, whenever, after, as, before, once, since, till, until, now that, while, as long as, as soon as*
Concession:	*though, although, even though, if, while*
Contingency:	*if, once*
Condition:	*if, in case, as long as, unless, provided that*
Reason:	*because, since, as long as*
Result:	*so that*
Comparison:	*as, just as, as if*
Contrast:	*while, whereas*

Most dependent clauses come both before and after the main clause. This movability feature provides a test to differentiate between subordinators and coordinators. The coordinators—the conjunctive adverbs as well as the coordinating conjunctions—introduce only the second clause:

We decided to walk because we had missed the last bus.
Because we had missed the last bus, we decided to walk.

We decided to walk, for we had missed the last bus.
*For we had missed the last bus, we decided to walk.

We missed the bus, so we decided to walk.
*So we decided to walk, we missed the bus.

When set off by commas, dependent clauses can also come between the subject and the predicate, where they will get added emphasis:

The City Council members, before they adjourned their meeting, voted to give a special award to the recycling center.
None of the players, as they sat in the dugout, heard the fans fighting in the stands just above them.

In addition to these simple and phrasal subordinators, we have a small group of correlative subordinators—two-part structures, one of which is part of the main clause: *as–so, the–the, no sooner–than*.

No sooner had I sent the email than I realized I had not attached the document.

The more I check Facebook, the less homework I seem to do.

Another two-part subordinator occurs in the clause of comparison:

There were more people at the political rally than we expected.
The governor gave a much longer speech than the program called for.

Adverbial dependent clauses are discussed in Chapter 6. Dependent clauses that are more clearly sentence modifiers and elliptical clauses are discussed in Chapter 9.

INTERROGATIVES

As their name implies, the **interrogatives**—*who*, *whose*, *whom*, *which*, *what*, *how*, *why*, *when*, *where*—introduce questions:

What are you doing here?

How did you get here?

When are you leaving?

The function of such questions, of course, is to elicit particular information.

The interrogatives also introduce clauses that fill NP slots in the sentence patterns. Such clauses are sometimes referred to as *indirect questions:*

Tell me why he came.

I wonder who came with him.

Whose car he drove is a mystery to me.

These clauses, which function as nominals, are discussed in Chapter 8. (We should note that the interrogatives are the same words that in other contexts are classified as relative pronouns or relative adverbs. For that reason the term *interrogative* more accurately labels a function than a word class.)

EXPLETIVES

Rather than providing a grammatical or structural meaning as the other closed word classes do, the **expletives**—sometimes defined as "empty words"—generally act simply as operators that allow us to manipulate sentences in a variety of ways. In the diagrams of these sentences, the expletives are independent of the basic sentence.

There. The *there* transformation, as we saw in Chapter 5, enables us to delay the subject in certain kinds of sentences, thus putting it in the position of main stress, which generally falls in the predicate half of the sentence:

An airplane is landing on the freeway. → There's an airplane landing on the freeway.

The expletive *there* plays no grammatical role in the sentence. To analyze the sentence, you have to discover its underlying form by eliminating the expletive and shifting the subject in front of the *be*.

The *there* transformation as a rhetorical tool is discussed in Chapter 15.

It. *It* is sometimes used as an "anticipatory" subject, as we saw in the discussion of cleft sentences (in Chapter 5) and nominals (in Chapter 8). While acting as a grammatical subject this *it* remains essentially an empty word:

It is raining.
It is a nice day.
It's time to go.

PARTICLES

The **particle**, which combines with a verb to produce a phrasal verb (look *up*, find *out*, turn *in*, look *into*), can be thought of as an alternative function that prepositions and adverbs perform rather than a word class of its own. Both transitive and intransitive verbs combine with particles:

We turned in at midnight. (intransitive)
The police looked into the allegations. (transitive)

Phrasal verbs are discussed in Chapter 3.

Exercise 57

Label the class of each underlined word.

1. I found some rare stamps and postmarks on an old envelope in the attic.
2. Four friends of mine from the dorm waited in line for 16 hours, for they were determined to get tickets for the World Series.
3. As the experts predicted, the meteor shower was spectacular after midnight.
4. We should be arriving by six, but don't wait for us.

5. Our group <u>of</u> tourists will take <u>off</u> at dawn <u>if</u> the weather permits.
6. We <u>will</u> warm up <u>with</u> a game of one-on-one <u>while</u> we wait for the rest of the players.
7. We had <u>too</u> many problems with our <u>two</u> new puppies, so we gave them both <u>to</u> the neighbors.

CHAPTER 13 Key Terms

Adverbial conjunction
Article
Auxiliary
Conjunction
Conjunctive adverb
Coordinating conjunction
Correlative conjunction
Definite article
Determiner
Expanded determiner
Expletive
Indefinite article
Intensifier
Interrogative
Marginal modal
Modal-like verb
Particle
Phrasal preposition
Possessive determiner
Postdeterminer
Predeterminer
Preposition
Qualifier
Phrasal Quantifier
Subject–verb agreement
Subordinating conjunction

QUESTIONS ? for DISCUSSION

1. Prepositions and particles are among the most difficult words in the language for foreign speakers to master. Why do you suppose this is so? Look at the following sentences. How would you explain the selection of prepositions to a learner of English?

   Be sure to fill out the form carefully.
   Be sure to fill in the form carefully.

   I like to jog in the early morning.
   I like to jog on a sunny morning.

Our house burned down last week.
All of my books burned up.

I'm working on my math.
I'm really working at it.

2. In answering an interviewer's question, an economist recently said, "I do not foresee any improvement in the economy, absent any change in the elements that are driving it." What part of speech is *absent*?

3. In an article entitled "The Big Nine" (*Atlantic*, March 1988), Cullen Murphy reports on a 1923 study in which the lexicographer G. H. McKnight identified nine words in our language that account for one-quarter of all spoken words. (A list of 43 accounts for one-half.) Here are the nine: *and*, *be*, *have*, *it*, *of*, *the*, *to*, *will*, and *you*. Identify their word classes.

   Murphy did his own research of written texts, ranging from an IRS document to the "Wizard of Id" comic strip, and came up with similar results. You might find it interesting to evaluate your own writing; for example, you could analyze the papers you write for school and the text messages you send your friends. Describe the difference—not only in word choice, but also in tone or in rhythm.

4. The *New Yorker* reported an apology printed by a Sydney, Australia, newspaper for inadvertently changing a word in a reader's letter to the editor. The correspondent had written, "The number of speakers became unmanageable." The paper changed *the* to *a*. How can one little closed class word make such a difference?

CLASSROOM APPLICATION

1. Sometimes the source of ambiguity in headlines and telegrams is the lack of closed class words. Demonstrate the double meaning of the following ambiguous passages by adding closed-class words:

   PENTAGON REQUESTS CUT
   SHIP SAILS TODAY
   UNION DEMANDS CHANGE
   POLICE PATROLS STRIP

   Now come up with headlines of your own that have more than one meaning.

2. In the horror novel *I Am Legend*, the writer Richard Matheson makes frequent use of *for* to join independent clauses. What effect does this usage have on the following sentence? How would you describe its tone?

> Every second that passed seemed to increase the heaviness of his heartbeat, for somehow he knew this was the time.

Consider his usage in this next sentence. Can you name the two different ways that *for* functions?

> The vampires apparently had no idea of [the generator's] importance to him, for, except for a torn wire and few cudgel blows, they had left it alone.

CHAPTER
14

Pronouns

CHAPTER PREVIEW

Pronouns are among our most common words. You will rarely encounter a passage of two or more sentences that doesn't contain several pronouns. In fact, the sentence you just finished reading contains three.

We looked briefly at pronouns in earlier chapters when we substituted them for noun phrases in order to demonstrate where the subject ended and the predicate began:

> Our soccer coach (she) explained a difficult play.
> The assistant trainer (he) helped with practice.
> The parents of the players (they) are concerned.

These substitutions—*she*, *he*, and *they*—are among the personal pronouns, the kind you probably recognize most readily. But there are many other classes of pronouns, and in this chapter we will look at them all, pointing out where a conscious understanding of the system can be helpful to you as a writer. By the end of this chapter you will be able to

- Recognize and correct errors in *pronoun–antecedent agreement*
- Choose the standard *case* for pronouns
- Use *reflexive* and *demonstrative* pronouns appropriately and effectively
- Identify pronouns in these subclasses: *intensive*, *reciprocal*, *relative*, *interrogative*, and *indefinite*

As their name suggests, **pronouns** are words that stand for nouns. Perhaps a more accurate label would be *pronomial*, because they actually stand for any construction that functions as a nominal in the sentence. We refer to the noun or nominal that the pronoun stands for as its **antecedent**. Not all pronouns are alike. The label *pronoun* actually covers a wide variety of words, many of which function in quite different ways. A brief description of the main classes of pronouns follows.

PERSONAL PRONOUNS

The **personal pronouns** are the ones we usually think of when the word *pronoun* comes to mind. We generally label them on the basis of person and number:

PERSON	**NUMBER**		
	Singular	*Plural*	
1st	I	we	[person(s) speaking]
2nd	you	you	[person(s) spoken to]
3rd	he / she / it	they	[person(s) spoken about]

For example, we refer to *I* as the "first-person singular" pronoun and *they* as the "third-person plural." In addition, the third-person singular pronouns include the feature of **gender**: masculine *(he)*, feminine *(she)*, and neuter *(it)*.

The term **pronoun–antecedent agreement** describes our selection of the pronoun in reference to the noun or noun phrase (or nominal) it replaces: The personal pronoun "agrees with" its antecedent in both number and, for third-person singular, gender. Note that the second person (*you*) has neither gender nor number distinctions.

Case. The forms given in the preceding set are in the **subjective** (traditionally called "nominative") case; this is the form used when the pronoun serves as the subject or subject complement. The personal pronouns also inflect for the **possessive** case, as nouns do, and the **objective** case, an inflection that nouns do not have.[1]

[1.] In traditional grammar, the case labels often used are those of Latin: *nominative* (subjective); *genitive* (possessive); and *accusative* (objective). In addition to these three, Latin has separate cases for indirect objects (dative) and objects of prepositions (ablative). For most Latin nouns, these five categories mean at least four different case endings, along with several more for plural nouns.

Subjective:	I	we	you	he	she	it	they
Possessive:	mine	ours	yours	his	hers		theirs
	(my)	(our)	(your)	(his)	(her)	(its)	(their)
Objective:	me	us	you	him	her	it	them

The objective case is used for pronouns in all the object slots: direct object, indirect object, and object complement. A pronoun as object of the preposition is also in the objective case, with one exception: The preposition *of* usually takes the possessive case, producing a structure called the "double possessive":

Miguel's friend = a friend <u>of Miguel's</u>
my class = a class <u>of mine</u>

With common nouns we often use the *of* prepositional phrase in the place of the possessive noun:

the car's engine = the engine <u>of the car</u>
the day's end = the end <u>of the day</u>

Possessive determiners are used when the headword of a noun phrase is included:

This is <u>mine</u>.
This is <u>my</u> book.

Possessive nouns can be used without headwords when the headword is understood by the reader or listener:

This is <u>Jacob's book</u>. This is <u>Jacob's</u>.
<u>Maria's book</u> is missing. <u>Maria's</u> is missing.

Usage Matters The Unwanted Apostrophe

If, in an essay about your cat, you write,

The cat caught it's tail in the door,

you will probably find a circle around *it's* when the teacher returns your paper. Here's the rule you violated:

PERSONAL PRONOUNS HAVE NO APOSTROPHES IN THE POSSESSIVE CASE.

If you're thinking that this rule appears to defy the possessive noun rule—well, you're right. But that rule—"add an apostrophe-plus-s to make singular nouns possessive"—applies to nouns only, not to personal pronouns.

If you add the apostrophe to *its*, you've written either *it is* or *it has*. *Cat's* and other nouns with an apostrophe-plus-s, on the other hand, have three potential meanings: *the cat is, the cat has,* and possession—that is, belonging to the cat: *the cat's paw*.

Adding the apostrophe-plus-s to the pronoun *it* for possessive case may indeed seem logical, given the apostrophe-plus-s rule—but, in the case of *its*, it's incorrect!

(Note, however, we do use the apostrophe-plus-s for the possessive of indefinite pronouns: *someone's cat; everybody*'s *business*, and so forth—as you'll see later in this chapter.)

The Missing Pronoun. We should also note that our system of personal pronouns—or, to be more accurate, a gap in the system—is the source of a great deal of the sexism in our language. Missing from the system is a singular third-person pronoun that refers to either gender. Our plural pronoun (*they*) includes both male and female; but when we need a pronoun to refer to an unidentified person, such as "the writer" or "a student" or "the doctor," the long-standing tradition has been to use the masculine (*he/his/him*):

> Any writer of a news story should have kept his personal opinion out of it.

In this situation, we could avoid the sexism of *his* by simply eliminating the posessive determiner. Perhaps someday the plural pronoun will be accepted for both singular and plural, a usage known as the "singular *they*," which has become quite common in speech:

> Someone broke into our car last night; *they* stole our tape deck and all our tapes.

(This issue is discussed further in the "Usage Matters" feature later in the chapter.)

Exercise 58

Substitute personal pronouns for the underlined nouns and noun phrases in the following sentences.

1. Luis and Maria have bought a new house.
2. Hanah and I will be going to the game with Otis.
3. Jessica bought that beautiful new car of hers in Charlotte.
4. Both of her cars are hybrids.

5. There have always been uneasy feelings between the neighbors and my husband.
6. I want Tony to approve of the project.
7. The kids gave their father and me a bad time.
8. My brother, who works for the Navy in California, spends his weekends in Las Vegas.

Usage Matters Case

The difference between *who* and *whom*, discussed in a previous "Usage Matters" (Chapter 7), is identical to the difference between *I* and *me*, *she* and *her*, *he* and *him*, or *they* and *them*. We say

I know him. *and* He knows me.
She helps them. *and* They help her.

We also say

The woman who hired me is leaving the firm,

where *who* is the subject in its own clause, the subject of the verb *hired*, and

The woman whom I hired is leaving the firm,

where *whom* is the direct object of *hired*.

The topic under discussion here is that of **case**. If you are a native speaker of English, nothing in the previous discussion comes as a surprise. Chances are you've never been tempted to say,

*Him knows I. *or* *Them helps she.

However, you may have been tempted to say—you may even have heard yourself say—

The stranger who I helped this morning was very grateful,

even though *who* functions as the direct object in the adjectival clause. For some reason, *who* doesn't sound as strange, or as ungrammatical, as

*Claudia knows I. *or* *They help she.

If you consider the position of *who* in its clause, you can probably figure out why that sentence about the stranger is so easy to say—and why it sounds okay.

The point is that we do *say* it. The fact that we do is one of the differences between speech and writing. In writing, you can make more deliberate

choices than in speech, such as the choice of the appropriate *case* for the object position:

The stranger whom I helped this morning (I helped a stranger/
I helped *him*, I helped *her*)

The direct object, of course, is not the only object in our sentences. The object of the preposition is probably even more common. And except for the preposition *of* (discussed earlier), prepositional phrases require the objective case when the object is a pronoun:

I bought this for him. Pam bought this for me.

I gave it to them. They came with her.

Again, you're probably not tempted to say "for he" or "to they" or "for I" or "with she." You automatically use the objective case of personal pronouns after prepositions. And native speakers are probably never tempted to say,

*This secret is just between we.

*This secret is just between Joe and they.

So why do you suppose it's so common to hear,

*This secret is just between Joe and I.

and

*This secret is just between you and I?

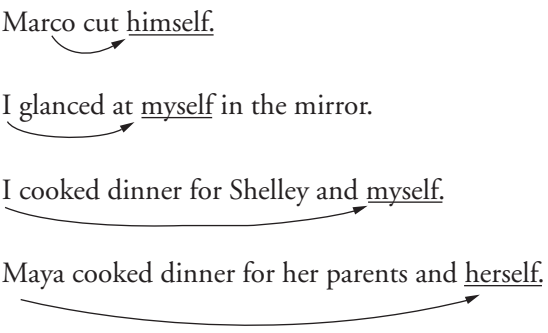
Perhaps the people who use *I* instead of *me* in these sentences are the same people who, as children, were corrected by their parents or by a teacher when they said, "Joe and me are going to the park." The lesson stuck—and it got applied in places where it didn't belong.

REFLEXIVE PRONOUNS

Reflexive pronouns are those formed by adding *-self* or *-selves* to a form of the personal pronoun:

PERSON	SINGULAR	PLURAL
1st	myself	ourselves
2nd	yourself	yourselves
3rd	himself herself itself	themselves

The reflexive pronoun is used as the direct object, indirect object, and object of the preposition when its antecedent appears in the same clause, usually as the subject:


Marco cut himself.
I glanced at myself in the mirror.
I cooked dinner for Shelley and myself.
Maya cooked dinner for her parents and herself.

Investigating Language 14.1

For each of the italicized noun phrases in the following sentences, substitute either a personal pronoun or a reflexive pronoun. Assume that a name or noun phrase appearing more than once in a sentence refers to the same person or people in each instance:

1. Richard cut *Richard* while *Richard* was shaving.
2. The Kim sisters threw a party for *the Kim sisters*.
3. Although Juan ran a good race, two other runners finished ahead of *Juan*.
4. The costume designer gave *the costume designer* all the credit for the play's success.
5. The students said that *the students* understood the assignment.

Formulate a rule to explain the system you used to choose the class of pronoun. In what way do the following sentences depart from the system you described:

6. Maya cooked dinner for her parents and myself.
7. We decided that Marcus and myself would do the dishes.

The rule you formulated for the first five sentences probably explains that the reflexive pronoun is used only when those identical noun phrases appear in the same clause, as in sentences 1, 2, and 4. In sentences 3 and 5, the repeated noun phrase appears in a second clause. However, in the last two examples, those requirements are absent: In 6 there is no antecedent for *myself* in the sentence; in 7, *Marcus and myself* and its antecedent

we are in separate clauses. Again, although sentences like the last two are fairly common in speech, the written standard calls for personal pronouns:

Maya cooked dinner for her parents and me.
We decided that Marcus and I would do the dishes.

Both versions are unambiguous; both forms of the first-person pronoun, *me* and *myself*, can refer only to the speaker. However, with third-person pronouns different forms produce different meanings:

Maya cooked dinner for her parents and herself (Maya).
Maya cooked dinner for her parents and her (someone else).

Exercise 59

Fill the blanks with the appropriate reflexive pronouns.

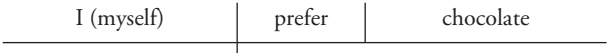
1. Gabrielle gave _____ a black eye when she fell.
2. Li and Mei-Ling cooked _____ salmon for dinner.
3. The ceramic figurine sat by _____ on the shelf.
4. We sat by _____ in the front row.
5. Paulo cooked a delicious Mexican feast for Rosa and _____.
6. Wearing our new team uniforms, Sheila and I admired _____ in the mirror.

INTENSIVE PRONOUNS

Also known as the **emphatic reflexive pronouns**, the **intensive pronouns** have the same form as the reflexives. The intensive pronoun serves as an appositive to emphasize a noun, but it need not directly follow the noun:

I myself prefer chocolate.
I prefer chocolate myself.
Myself, I prefer chocolate.

Because *myself* is in apposition to *I* in all three versions, the diagram will not distinguish among them:



RECIPROCAL PRONOUNS

Each other and *one another* are known as the **reciprocal pronouns**. They serve either as determiners (in the possessive case) or as objects, referring to previously named nouns. *Each other* generally refers to two nouns; *one another* to three or more.

Juan and Claudia help each other.

They even do each other's chores.

All the students in my study group help one another with their homework.

DEMONSTRATIVE PRONOUNS

The **demonstrative pronouns** include the features of **number** and **proximity**:

PROXIMITY	NUMBER	
	Singular	*Plural*
Near	this	these
Distant	that	those

Like a personal pronoun, a demonstrative pronoun substitutes for a nominal. A demonstrative determiner is used if the headword is included:

These old shoes and hats	will be perfect for the costumes.
These	will be perfect for the costumes.

To be effective as a nominal, the demonstrative pronoun must replace or stand for a clearly stated antecedent. In the following example, *that* does not refer to "solar energy"; it has no clear antecedent:

Our contractor is obviously skeptical about solar energy. That doesn't surprise me.

Such sentences are not uncommon in speech, nor are they ungrammatical. But when a *this* or *that* has no specific antecedent, the writer can usually improve the sentence by providing a noun headword for the demonstrative pronoun—by turning the pronoun into a determiner:

Our contractor is obviously skeptical about solar energy. That attitude (or His attitude) doesn't surprise me.

A combination of the two sentences would also be an improvement over the vague use of *that:*

Our contractor's skepticism about solar energy doesn't surprise me.

The vague reference of *this* and *that* has the same fuzzy quality as the broad-reference relative clause, which you read about in Chapter 9:

Our contractor is skeptical about solar energy, which doesn't surprise me.

RELATIVE PRONOUNS

The **relative pronouns** are *who*, *which*, and *that;* they introduce clauses that modify the nouns that are the antecedents of these pronouns. *Who* inflects for both possessive and objective cases: *whose* (possessive) and *whom* (objective). The case of *who* is determined by the part it plays (its function) in its own clause:

The man who lives across the street sold me his car.

In this sentence *who* renames *man*, its antecedent, and plays the part of subject in the relative (adjectival) clause. In the next sentence the relative pronoun is in the possessive case form, *whose:*

The man whose car I bought was not very honest about the gas mileage.

Here *whose*, the possessive relative pronoun, again stands for *man;* in its own clause it acts as the determiner for *car*, the role that possessives normally play.

Whose also acts as the possessive form of *which:*

The wooded ridge across the valley, whose trees were infested by gypsy moths, turned brown in mid-June.

The relative pronoun *that* is generally subjective or objective, never possessive:

I lost the backpack that I bought yesterday.

That renames *backpack* and acts as the object within its own clause. In object position, *that* can be omitted:

I lost the backpack I bought yesterday.

When *that* is the subject of the clause, however, it cannot be omitted:

The route that will get us there fastest is straight across the mountain.

The *wh-* relative pronouns also have an expanded form with the addition of *-ever*, known as **indefinite relative pronouns**: *whoever*, *whosever*, *whomever*, and *whatever*. The expanded relatives have indefinite referents rather than specific ones as the simple relatives do:

I will give a bonus to whoever works the hardest.

I will pay you whatever you deserve.

I will call whomever the doctor recommends.

What is also considered an indefinite relative pronoun when it introduces adjectival clauses and means "that which":

I will pay you what you deserve.

The relative (adjectival) clauses are also discussed in Chapter 7.

INTERROGATIVE PRONOUNS

The list of **interrogative pronouns** is similar to that of the relatives: *who* (*whose*, *whom*), *which*, and *what*. The interrogatives, as their name suggests, are among the question words that produce information questions (in contrast to yes/no questions):

What do you want for lunch?

Whose car is that?

Which section of history did you get?

As we saw in Chapter 3, the interrogative word plays a part in the sentence. For example, in the first preceding sample sentence, *what* fills the direct object slot: "You do want *what* for lunch." In a sentence such as "What flavor do you prefer?" the interrogative *what* acts as a determiner for the noun *flavor*. In the other two examples listed, *whose* and *which* also act as determiners: *whose car*, *which section*. Because of this modifying function, *which*, *what*, and *whose* are sometimes classified as **interrogative adjectives**.

The interrogative pronouns also introduce nominal clauses and, like the relative pronouns, play a part in the clause. There is an indirect question involved in such clauses—either implied or stated, asked or answered:

Tell me what you want to see.

I know who directed that film.

Nominal clauses are discussed in Chapter 8.

INDEFINITE PRONOUNS

The **indefinite pronouns** include a number of words listed earlier as determiners:

enough	many	all	either	more
few	much	both	neither	most
fewer	several	any	none	each

One is also commonly used as a pronoun (as are the other cardinal numbers—*two*, *three*, etc.) along with its negative, *none*. As a pronoun, *one* often replaces only the headword, rather than the entire noun phrase:

The blue shoes that I bought yesterday will be perfect for the trip.
The blue ones that I bought yesterday will be perfect for the trip.

The personal pronoun, on the other hand, would replace the entire noun phrase:

They will be perfect for the trip.

The pronouns *every*, *any*, *no*, and *some* can be expanded with *-body*, *-thing*, and *-one:*

some	body thing one	every	body thing one
any	body thing one	no	body thing one (two words)

(Note that *every* and *no*, which function as determiners, do not function as pronouns except in the expanded forms shown here.)

These pronouns can take modifiers in the form of clauses and phrases:

Anyone *who wants extra credit in psych class* can volunteer for tonight's experiment.

They can also be modified by verb phrases:

Everyone *reporting late for practice* will take fifteen laps.

And by prepositional phrases:

Nothing *on the front page* interests me anymore.

Unlike most nouns, the expanded indefinite pronouns can be modified by single adjectives in postheadword position:

I don't care for anything *sweet*.

I think that something *strange* is going on here.

And unlike other pronouns, when the expanded indefinite pronouns are used in the possessive case—as they are when functioning as determiners—they require an apostrophe + s, just as possessive nouns do:

Somebody's books are in the back seat.

The teacher answered everyone's questions about the exam schedule.

Usage Matters Problem Pronouns

In the previous section, you saw the system for expanding indefinite pronouns to form common words like *somebody* and *anyone* and *everyone*. When we use these pronouns as sentence subjects, we treat them as singular in terms of the verb:

Everyone in class is invited to the party.

Everybody plans to be there.

Clearly, however, the referent of these pronouns is plural; that is, both *everyone* and *everybody* refer to more than one person. That's why, when we need a personal pronoun, we choose *they:*

When everyone arrived, they organized a softball game.

Everybody had a good time, didn't they?

In these examples, there's really no alternative to this use of the plural *they* even though the indefinite pronouns require a singular verb. However, in some cases *they* will sound awkward:

Someone called last night, but they didn't leave a message.

Here the problem is a different one. Here *someone* is actually singular—but we have no singular pronoun that refers to a person whose sex is unknown. (You read about this problem in the section called "The Missing Pronoun.") In the past, until a few decades ago, writers had no qualms about using the masculine pronoun in this situation; it was standard usage:

Someone called last night, but he didn't leave a message.

However, this use of *he* is no longer standard. In Chapter 15 we look further at this issue in the section called "Using Gender Appropriately."

ELL Issues The "Some/Any" Rule

Although the restrictions are not apparent in their forms, the choice of *some* and *any*, as well as their expanded versions with *body*, *thing*, and *one*, is usually determined by the presence or absence of *not* or another negative, such as *never*, *rarely*, *seldom*, and the like:

Do you want some dessert?
No, I don't want any.

I saw someone you know at the concert.
I didn't see anyone I know.

The adverbs *somewhere* and *anywhere* carry the same restriction:

My sister is somewhere in the mall.
I'm not going anywhere until she shows up.

We should emphasize that while these examples follow the standard rule, it is not unusual to hear variations. In the first example, for instance, the response "No, I don't want some" would sound a bit odd—but would probably not be judged ungrammatical.

Exercise 60

Underline the pronouns in the following sentences. Identify the subclass to which each pronoun belongs.

1. When Roberto ordered a pizza with everything, I ordered one too.
2. Millie and Bev shopped at almost every store in the mall but couldn't find any shoes they liked.
3. Someone was standing in the shadows, but we couldn't see who it was.
4. All that I had for lunch was that overripe banana.
5. Booker and Marcus didn't eat much either, but they both ate more than I did.
6. I myself will go along with whatever you decide.
7. One hour of studying was enough for me.
8. Quarreling among themselves, the committee members completely disregarded one another's suggestions.
9. At the end of most months, I find myself without funds.
10. The employment office will find a job for whoever wants one.

CHAPTER 14 Key Terms

Antecedent
Case
Demonstrative pronoun
Emphatic reflexive pronoun
Gender
Indefinite pronoun
Indefinite relative pronoun
Intensive pronoun
Interrogative adjective
Interrogative pronoun
Number
Objective case
Person
Personal pronoun
Plural
Possessive case
Pronoun
Pronoun–antecedent agreement
Proximity
Reciprocal pronoun
Reflexive pronoun
Relative pronoun
Singular
Subjective case

QUESTIONS for DISCUSSION

1. The relative pronoun agrees with its antecedent in person and number but not necessarily in case. How do the following sentences illustrate that statement?

   I don't know the women who live next door.

   It was I whom you spoke with on the phone.

2. How do you explain the ambiguity of this sentence?

   The white horse by the rail looked faster than the one in the paddock.

3. In Chapter 3, Discussion Question 8, we looked at the following ambiguous sentence:

   Rosa called her Aunt Betty.

   What is the source of the ambiguity? Would a sentence about Mario and Uncle Ben instead of Rosa and Aunt Betty be equally ambiguous? What's the difference?

4. What is the difference in the meaning of *one* in the following sentences?

   One farmer told me there hadn't been rain in eight weeks.

   One can only hope that the weather changes soon.

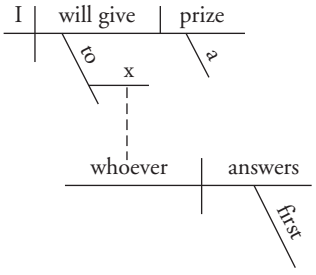
5. The following sentences include clauses introduced by expanded, or indefinite, relative pronouns:

   I will give a prize to whoever answers first.

   I will pay you whatever you deserve.

   I will call whomever the doctor recommends.

   Explain why a traditional diagram of such sentences would look like this:



   How should we diagram the sentences with *whatever* and *whomever?*

6. How do you explain the use of *we* and *us* in the following sentences?

   We graduates lined up to go into the gym.

   The speaker told us graduates that we were the hope of the future.

   Is *we* used correctly in the following sentence?

   It wasn't a good idea for we dishwashers to go on strike.

7. Here's a statement with a single, straightforward meaning:

   I invited everyone in the class to my party.

   The follow-up sentence is not quite as clear; in fact, it's ambiguous:

   Everyone didn't come.

   Here's another ambiguous sentence:

   Everything doesn't cause cancer.

Paraphrase the two negative sentences in two ways to demonstrate their meanings. Then consider the meaning of *everyone* and *everything* and explain why their use with the negative should produce ambiguity.

CLASSROOM APPLICATIONS

1. In this chapter you have seen eight subclasses of pronouns. Although they are all words you commonly use, you may not have realized they are all pronouns. Write a passage with as few sentences as possible using at least one pronoun from each of the eight subclasses: personal, reflexive, intensive, reciprocal, demonstrative, relative, interrogative, and indefinite.
2. The following passage, from "The Winter of Man," an essay by Loren Eiseley, was published in 1972, a time when the masculine pronoun was accepted as a generic singular. Note too the use of *man* in reference to humans in general.

> Students of the earth's climate have observed that man, in spite of the disappearance of the great continental ice fields, still lives on the steep edge of winter or early spring. The pulsations of these great ice deserts, thousands of feet thick and capable of overflowing mountains and valleys, have characterized the nature of the world since man, in his thinking and speaking phase, arose. The ice which has left the marks of its passing upon the landscape of the Northern Hemisphere has also accounted, in its long, slow advances and retreats, for movements, migrations and extinctions throughout the plant and animal kingdoms. Though man is originally tropical in his origins, the ice has played a great role in his unwritten history. At times it has constricted his movements, affecting the genetic selection that has created him. Again, ice has established conditions in which man has had to exert all his ingenuity in order to survive. By contrast, there have been other times when the ice has withdrawn farther than today and then, like a kind of sleepy dragon, has crept forth to harry man once more. For something like a million years this strange and alternating context has continued between man and the ice.

Revise the passage in gender-neutral language.

PART

V

Grammar for Writers

For some of you, this book has been your introduction to the study of grammar. Terms like *noun* and *adjective* and *predicate* and *participle* were completely new to you or, at best, distant echoes from a long-ago classroom. Others of you brought a fairly substantial understanding of parts of speech and sentences from grammar classes that may have begun in the fifth grade and continued through the twelfth. The majority of you are probably somewhere in between, with memories of a grammar unit for a year or two, perhaps in the seventh and eighth grades.

Those differing backgrounds reflect actual differences in the way in which grammar is taught throughout this country. Grammar is not a subject area that curriculum experts agree on; it is, in fact, an area fraught with controversy and misunderstanding. Part of that misunderstanding lies in the problem of definition.

In Chapter 1 we looked at three definitions of *grammar*:

1. The rules in our heads that enable each of us to produce language.
2. The subject matter of books like this one, with its description of sentences and the rules that produce them.
3. The do's and don't's of usage, known as "linguistic etiquette."

For many people, it is only this third definition—the social rules of usage, those traditional rules about correctness—that they remember from their grammar classes. Grammar brings to mind red marks on essays pinpointing comma splices and spelling errors; it recalls warnings about ending sentences with prepositions or beginning them with conjunctions. It's understandable for people to assume that the purpose of studying grammar is to avoid error. This definition and this purpose—and the methods of teaching that reflect such a definition and purpose—contribute to the misunderstanding.

If the purpose of studying grammar is to avoid error, then it should follow that learning the "rules of grammar" will make you a better writer. There are two problems with this assumption: First, the purpose for studying grammar goes far beyond that of avoiding error; and, second, composition teachers realized long ago that error-free writing is not necessarily effective writing. To write effectively, you must be sensitive to your readers, to take into account what they already know, what they expect, what they need to know. You must think about how the words and the structures you choose will accomplish your purpose.

Composition teachers know that students who understand the structure of their language are in a position to recognize their own weaknesses and strengths as writers, to revise and edit their own writing; further, they can offer helpful evaluations in peer-review sessions. Students who have explored their own language expertise and acquired a vocabulary for discussing language hold a decided advantage over those who have not.

We firmly believe that understanding English grammar—the title and theme of this book—does make a difference for writers and teachers of writing: It does so by enhancing a writer's confidence, by giving the writer control, by illuminating all the choices that are available. That control and those choices are the subject matter of Chapter 15, "Rhetorical Grammar." And because punctuation is such an important skill for both writing proficiency and writing confidence, we have pulled together punctuation lessons from throughout the book into Chapter 16, "Purposeful Punctuation."

CHAPTER
15

Rhetorical Grammar

CHAPTER PREVIEW

Although the term *rhetorical* and its noun form, *rhetoric*, have not been used up to now, these terms will be useful in our discussion of the connection between the study of grammar and the study of composition. A common definition of *rhetoric* is "the purposeful use of language." By extension, *rhetorical grammar* is "the purposeful use of grammar." Having a clear sense of your purpose in making grammatical choices, however, is only the first step in writing well. Obviously, you must also know a great deal about your topic and your reader's expectations. We call this triumvirate—purpose, topic, and audience—the *rhetorical situation*. A good understanding of your rhetorical situation can help you make effective grammatical choices—choices about sentence structure and vocabulary, even about punctuation.

In this chapter we will discuss the ways that the grammar knowledge you have gained in the preceding chapters can make a difference to you as a writer and, perhaps, as a teacher of writing. By the end of the chapter you will be able to

- Use the *known–new contract* to increase *cohesion*
- Manipulate *rhythm* and *end focus* to control the way your sentences are read
- Choose precise verbs and avoid overusing sentences without agents
- Shift *adverbials* for emphasis and variety

- Make effective use of *metadiscourse*
- Improve *style* with variations in sentences and punctuation
- Avoid *sexist* language

SENTENCE PATTERNS

Basic Sentences. In Chapter 2 we recognized that such simple two-word sentences as *Maria laughed* and *Cats fight* rarely show up in actual prose, though if you read closely, you may find one now and then. You will certainly find a familiar sentence in the following excerpt:

> Back at the youth hostel, I chatted with the warden's daughter Maria while she knitted a sweater. Telling her about my visit to the Borgund stave church, I described my difficulties—the great oaken door had been locked and it was the wrong day or wrong time of day for sightseers. The watchman was stiff as a cat's whiskers. I told him it was my only chance, that I'd walked across Norway to see this famous wooden church with its pagoda-like tiers and dragon motifs; and at last, when I must have looked crestfallen, he produced a ring of keys. He introduced me to a friendly deacon in the end, who showed me everything. Maria laughed.

Did you note the last sentence—*Maria laughed*? Did you also find another basic sentence—*The watchman was stiff as a cat's whiskers*? Short sentences such as these, especially if they follow a long sentence, can add emphasis or signal the end of a scene.

It's fairly common to see bare-bones sentence patterns just a bit longer than two words used as topic sentences or as attention-getters. Here, for example, is a passage that includes a basic sentence that stands out and calls attention to itself. We have added the underlining:

> There are always choices to make. Every day, every hour, presents a new opportunity to shrink from life by falling into habit—or to master it by deliberately forming positive intentions. Notwithstanding our environments and our inborn traits, we determine what we become according to the way our thoughts amplify or mute our better natures.

By opening with a short topic sentence, the writer quickly grabs the reader's attention. Notice how two longer sentences follow the short opening sentence.

Cohesion. An important concept for helping you to understand sentence patterns back in Chapter 3 was the recognition that sentences consist of

a series of slots, or positions, some required and some optional, filled by structures of various forms. Your understanding of these sentence parts can be helpful in thinking about sentence **cohesion**, the ties that connect each sentence to what has gone before—the glue that gives a paragraph and an essay unity. Part of that glue is provided by information in the sentence that the reader knows or expects, information that has already been mentioned.

The following paragraph opens a *Parade* magazine article by Bob Reiss, titled "Stopping Drugs at Sea" (January 31, 2010):

> Every day, a high-stakes battle affecting the security and well-being of millions of Americans is played out far off our shores. The conflict occurs across more than 6 million square miles of ocean—an area larger than the size of the contiguous United States—where smugglers transport cocaine and other illegal drugs from South America. Their cargo is ultimately intended for sale in our cities and towns—but not if the U.S. Coast Guard stops it first.

The first sentence introduces the topic with the noun phrase *a high-stakes battle.* The subject of the second sentence uses a synonym for the known information, *conflict;* and the new information in the predicate of the second sentence becomes the subject of the third, *their cargo.*

This known-to-new sequence is fairly typical for cohesive paragraphs, where the new information of one sentence becomes the known information of the next. In fact, the known–new sequence is so pervasive a feature of our prose that it is sometimes referred to as the **known–new contract**. The writer has an obligation, a contract of sorts, to fulfill expectations in the reader—to keep the reader on familiar ground. The reader has every right to expect each sentence to be connected in some way to what has gone before, to include a known element. This schema, where the new information in one sentence becomes the known information of the next, might be diagrammed in this way:

A—B, B—C, C—D

One of our most common known elements, certainly as strong as the repeated noun or noun phrase, is the pronoun. Consider how often the subject slot of the second sentence in a passage is filled by a pronoun, such as *she*, *he*, *it*, or *they*. That pronoun is automatically tied to its antecedent, a previously mentioned nominal that it stands for. If there is no obvious antecedent, then the pronoun is not doing its cohesive job.

In the following passage, part of the opening paragraph of an essay by Annie Dillard from her book *Teaching a Stone to Talk*, the first sentence

introduces the topic, *a weasel*, in the subject slot—another basic sentence pattern. And, as you can see, the subjects of the next three sentences are the pronoun *he:*

> A weasel is wild. Who knows what he thinks? He sleeps in his underground den, his tail draped over his nose. Sometimes he lives in his den for two days without leaving. Outside, he stalks rabbits, mice, muskrats, and birds, killing more bodies than he can eat warm, and often dragging the carcasses home.

The pattern of known and new information in this passage, which is fairly common in descriptive writing, has a different schema from the earlier paragraph discussed. Here, where succeeding sentences repeat the subject, the schema would look like this:

A—B, A—C, A—D

Cohesion can also be enhanced by the information in an opening adverbial slot. For example, the opening of the fifth sentence in the weasel passage, *Outside*, provides a cohesive tie by contrasting with the "inside" designation *in his den* of sentence four. In narrative writing, adverbials of place or time often serve as the glue that connects sentences and paragraphs.

How can the known–new principle of cohesion help you as a writer? Are you supposed to stop after every sentence and estimate the cohesive power of your next subject? No, of course not. That's not the way writers work. But when you are revising—and remember that revision goes on all the time, from the first draft to the last—you will want to keep in mind the issues of the known–new contract and reader expectation. You can learn to anticipate a reader's response to make sure you've kept your part of the bargain.

SENTENCE RHYTHM

One of the most distinctive features of our language—and one of the most automatic for the native speaker—is its sense of **rhythm**. As we mentioned in Chapter 5, that sense of rhythm is tied up with the sentence patterns and with the known–new contract. If you read the opening sentence in this paragraph out loud, you'll hear yourself saying *one of the most* in almost a monotone; you probably don't hear a stressed syllable, a beat, until you get to *distinctive:*

one of the most disTINCtive

And you probably rush through those first four words so fast that you pronounce *of* without the *f*, making *one of* sound like the first two words in *won a prize.*

Compare your pronunciation of the following two sentences:

She	invited	her best friend.
She	mentioned it to	her best friend.

You probably pronounced both with the same rhythm, even though *invited* has fewer syllables than *mentioned it to.* As listeners and readers, we attend to stressed words (or syllables within words). That's where we'll find the most important information. One of the benefits of reading your own work aloud is that you'll more readily hear the words you've emphasized. If you find that something sounds awkward, you can rephrase it by making different grammatical choices.

End Focus. The rhythm of a sentence is closely tied both to its two-part subject–predicate structure and to the known–new contract. The topic, or theme, stated in the subject will usually not receive much stress, especially if it is known information. The prominent peak of stress, the focus on the new information, will come in the predicate; it will be close to the end of the sentence. This common rhythm pattern is known as **end focus**. It is a rhythm that experienced writers are sensitive to. Good writers, you can be sure, are tuned in to the rhythm of their own inner voice as they write; they understand how to manipulate sentences in order to control the way the reader reads them and to prevent misreading.

The following passages provide a simple lesson on the way in which end focus and sentence rhythm work together:

> According to the *Chicago Tribune,* Thomas E. Dewey won the 1948 presidential election. But correspondent Arthur Sears Henning made a huge error. The voters had elected Harry S. Truman.
>
> According to the *Chicago Tribune,* Thomas E. Dewey won the 1948 presidential election. But correspondent Arthur Sears Henning made a huge error. Harry S. Truman had been elected by the voters.

You undoubtedly noticed that the word order of the last sentence in each passage differs. And you most likely decided that the first passage flows better than the second. Because you were expecting the most important information (*Harry S. Truman*) to be the focus, you were disappointed by the last sentence in the second example, in which the first syllable of *voters* received the prominent stress.

Including a variety of sentence lengths and types in an essay is commendable, but remember that rephrasing a sentence just for the sake of variety may not be a wise decision. Keep in mind the principle of end focus.

Investigating Language 15.1

Read the following passages, listening carefully to the rhythm pattern of each sentence. Indicate the words (or syllables) that get main stress. Compare your reading with that of your classmates. Identify the new information in each sentence. Does its position and emphasis fulfill the known–new contract?

1. Never invest in something you don't understand or in the dream of an artful salesperson. Be a buyer, not a sellee. Figure out what you want (be it life insurance, mutual funds or a vacuum cleaner) and then shop for a good buy. Don't let someone else tell you what you need—at least not if he happens to be selling it. [Andrew Tobias, *Parade*]
2. To simulate chance occurrences, a computer can't literally toss a coin or roll a die. Instead, it relies on special numerical recipes for generating strings for shuffled digits that pass for random numbers. Such sequences of pseudorandom numbers play crucial roles not only in computer games but also in simulations of physical processes. [I. Peterson, *Science News*]
3. Frank evaluation of its [caffeine's] hazards is not easy. There is a vast literature on the effects of caffeine on the body, and for every study reaching one conclusion, seemingly there is another that contradicts it. Although most major health risks have been ruled out, research continues at a steady clip. [Corby Kummer, *Atlantic Monthly*]

FOCUSING TOOLS

The focusing tools we looked at in Chapter 5 allow the writer to shift the focus of the sentence, pointing the reader to a particular slot. Here are three sets of sentences to remind you of the impact of the *there* transformation, the *it*-cleft, and the *what*-cleft.

1a. Several hundred people were crowding the courtroom.
1b. There were several hundred people crowding the courtroom.
2a. The president gave the graduation speech.
2b. It was the president who gave the graduation speech.
3a. The thunder frightened me.
3b. What frightened me was the thunder.

The anticipatory *it* can also change sentence rhythm, as we saw in the discussion of nominals in Chapter 8:

It takes stamina and perseverance to be a successful dancer.
It's fun to play Xbox games.

Do writers consciously call up such focusing devices from their grammar toolkits as they write? Do they tell themselves, "Time to use my trusty *it*-cleft, or should I delay this subject with the *there* transformation?" No, they probably don't. They may not even know labels like "transformation" and "cleft." But as experienced writers and readers, they're tuned in to sentence rhythm as they compose—especially as they revise. And you can be sure that in reading their own prose, whether silently or aloud, they are paying attention to the way in which the reader will read the sentence.

CHOOSING VERBS

Most writing teachers would probably agree that choosing verbs is one of the writer's most important jobs. The verb, after all, occupies the central, pivotal slot of the sentence pattern. A well-chosen verb not only heightens the drama of a sentence and makes its meaning clear; it can send a message to the reader that the writer has crafted the sentence carefully, that the idea matters.

Sometimes the culprit that keeps a sentence from sending that message is the phrasal verb, the verb + particle combination we saw in Chapter 3: *bring about, turn down, look into, put up with, take up, do away with*, *get on with*, *give up*. There's nothing wrong with these common phrasal verbs—and they certainly are common, part of our everyday speech. But the single-word synonym may be more precise—and it's always tighter:

> Social media has brought about a revolution in the way people stay in touch.
>
> Social media has caused . . .
>
> The lawyer turned down the prosecutor's offer of a plea bargain.
>
> The lawyer refused . . .
>
> The police are looking into the rumors about corruption.
>
> The police are investigating . . .
>
> The police are looking into the evidence.
>
> The police are analyzing . . .

Certainly another difference between the phrasal verb and its one-word counterpart is the level of formality: *To investigate* and *to analyze* sound more formal than *to look into*. In informal contexts, the phrasal verb may be the best choice—for example, in a personal essay or narrative, or for a general audience, such as you might address in a letter to the editor of a newspaper. But for research papers or technical reports—and certainly for résumés and letters to prospective employers—the single-word version might be more effective. So one step in your revision process is to look

carefully at (to *scrutinize*) the verbs that you have chosen—and recognize that you have a choice.

You may also have introduced some flabbiness simply by selecting a common garden-variety verb. In Chapter 4, you saw a list of the 10 most frequently used verbs in English: *be*, *have*, *do*, *say*, *make*, *go*, *take*, *come*, *see*, and *get*. In many cases these are the verbs that join with particles to form phrasal verbs. Because they have so many nuances of meaning, try to find more precise words.

Exercise 61

Revise the following passages by finding more precise alternatives to the italicized verbs. In some cases you will have to make changes other than just the verb substitution.

1. The small band of rebels *fought off* the army patrol for several hours, then *gave up* just before dawn. News reports about the event did not *give any specific details about* how many troops were involved.
2. The majority leader *has* a great deal of influence in the White House. He or she can easily *find a way around* the established procedures and go directly to the president.
3. Several economists are saying that they *look forward to* an upturn in the stock market during the second half of the year. Others, however, maintain that interest rates must *stop their fluctuating* if the bull market is to prevail.
4. The night-shift workers took their complaints to the shop steward when the managers tried to *force* them into *giving up* their ten-cent wage differential.
5. The chairman of the Senate investigating committee *spoke against* the practice of accepting fees for outside speeches. He said that the new rules will *put a stop to* all such questionable fund raising. To some observers, such practices *are the same thing as* bribery. Several senators have promised to *come up with* a new compromise plan.
6. It was not very difficult to *see through* his superficial charm. Although he *put on* a pleasant demeanor, he could not *keep up* his friendships.

The Overuse of *Be*. Another major culprit contributing to flabbiness is the overuse of *be* as the main verb. *Be* sentences commonly serve not only as topic sentences (as in the paragraph you're now reading), but also as supporting sentences throughout the paragraph. You might be surprised, in checking a paragraph or two of your own prose, at how often you've

used a form of *be* as the link between the known and the new information. An abundance of such examples—say, more than two or three in a paragraph—may constitute a clear "revise" message.

Sometimes you can eliminate *be* simply by substituting a different verb. We used this technique in rewriting the second sentence of the previous section:

> Most writing teachers would probably agree that choosing verbs
>
> is one of the writer's most important jobs. The verb, after all, ~~is~~ occupies
>
> the central, pivotal slot of the sentence pattern.

You may have noticed *be* in the first sentence too, which we didn't change. We could have written, "choosing verbs *constitutes* one of the writer's most important jobs," but that sounds a bit forced; it interferes with the natural rhythm.

Another technique for eliminating the flabbiness that *be* often brings with it is [Oops! There it is again!] to make use of **appositives** and absolute phrases and other kinds of modifiers to combine sentences and ideas. For example, in the following passage the second and third sentences can become appositives, nominals that rename another nominal, which you studied in Chapter 8.

> Scientists have announced the discovery of the smallest known primate. It is one of several species of Eosimias (dawn monkey). This extinct animal was no longer than a human thumb.
>
> *Revision*: Scientists have announced the discovery of the smallest known primate, one of several species of Eosimias (dawn monkey), an extinct animal no longer than a human thumb.

In combining the following sentences, we have turned the subject complement of the second one, where *be* is the main verb, into a sentence appositive, punctuated with a dash:

> The play opened to rave reviews and standing-room-only crowds; it was a smashing success.
>
> *Revision*: The play opened to rave reviews and standing-room-only crowds—a smashing success.

The sentence appositive acts as a summary statement that gives special focus to the idea of the main clause.

The Linking *Be* and Metaphor. There is one use of the linking *be* that deserves more attention: its role—and its power—in **metaphor**. When *be* links a subject complement to its subject in an unexpected way—that

is, when the two referents are not, in reality, the same—the statement is anything but weak.

A successful Broadway musical was based on a metaphor:

> Life is a cabaret.

In several plays Shakespeare used the stage metaphor for life. This is Macbeth speaking:

> Life's but a walking shadow, a poor player
> That struts and frets his hour upon the stage.

and this one is from *As You Like It*:

> All the world's a stage.

Charles Schulz, the creator of "Peanuts," used metaphor for two popular titles to express the philosophy of his characters:

> *Happiness Is a Warm Puppy*
> *Happiness Is a Thumb and a Blanket*.

These Pattern 3 sentences are anything but weak.

The Passive Voice. In Chapter 5 you learned how to transform a sentence from the active voice into the **passive voice** by adding *be* + *-en* to the verb and shifting the object to subject position; the active subject can become the object of a preposition:

> Active: Medieval merchants used the @ symbol.
> Passive: The @ symbol was used by medieval merchants.

It's certainly possible that everything you've read in other books or heard from teachers about the passive voice has been negative—admonitions to avoid it because of wordiness or vagueness.

It's true, of course, that some passive sentences could be improved by being revised into the active (including, perhaps, the one you are now reading!)—*but not because they're passive*. The reason lies elsewhere: perhaps because they have the wrong focus. In that case, it's the focus that's the problem—not the mere fact of their being passive.

As with cleft sentences and the *there* transformation, the passive voice enables the writer to shift emphasis in the sentence so that the reader will put the focus where it should be—on the new information. That passive shift can also provide a transition between sentences. When the object of the action is the known information—when it is the topic under discussion—using the passive voice can shift that information to the subject slot, where we generally find the topic.

In this paragraph from *Time*, Michael D. Lemonick reports on the destruction of the Brazilian rain forests. Note that in the second sentence, which is passive, the known information of the subject provides transition:

> If Americans are truly interested in saving the rain forests, they should move beyond rhetoric and suggest *policies* that are practical—and acceptable—to the understandably wary Brazilians. *Such policies* cannot be presented as take-them-or-leave-them propositions. If the U.S. expects better performance from Brazil, Brazil has a right to make demands in return. [emphasis added]

In the first sentence, *policies* is new information in object position; in the second, it is known and it has become the topic—and the subject.

THE MISSING AGENT

In Chapter 5, you read about the importance of the **agent** in active sentences: It is the "doer" of an action indicated by the verb. You also learned that in passive sentences, that agent may be missing if there is no *by* phrase. The following sentence does not tell us who convened the conference:

> The International Peace Conference was convened in 1899.

An agent is also frequently missing from a **nominalization** (a verb turned into a noun). Here is a sentence in which the verb *recognize* has been turned into the noun *recognition.* Notice, though, that you do not know who recognized the students.

> The students received recognition for their many achievements.

Another type of agentless sentence occurs when a **gerund** occupies the subject position:

> Analyzing the markets abroad has shown that opportunities for investment are growing.

Without an agent, we do not know who analyzed the markets abroad.

With the proper context, all three of these example sentences would be appropriate. A problem arises, however, when too many of these structures are in one sentence. Think of a pileup of cars after an accident on a freeway. Just as it is hard to assign responsibility in a large accident, it is difficult to determine agency when there are too many agentless structures:

> No objections were raised with regard to the incentivizing of course evaluations.

In a sentence such as this wreck, we are left with too many questions: Who could have raised objections? Who is creating incentives? Who is evaluating the courses? Although we need context to tell us the best way to revise this sentence, we can see and hear a problem. The sentence is unclear because there are no agents. This kind of agentless sentence should send up a red flag—a signal that this sentence needs help.

Exercise 62

Try to achieve a more direct style and tone as you revise the following sentences. Be especially alert to nominalizations and passives. The first three items are the examples from the preceding discussion. Remember to ask yourself, "Who is doing what?"

1. The canceling of the afterschool drama program by the school board caused the community to raise strong objections.
2. With the opening of emerging markets to certain aspects of capitalism, what is happening is that American companies are looking for ways of expanding their markets and their product lines to take advantage of the situation.
3. Analyzing the situation abroad has shown that opportunities for investment are growing.
4. In the biography of Nikola Tesla by W. Bernard Carlson, a close examination is conducted of the reasons for both Tesla's successes and his failures.
5. When Julie filled out an application for a work-study job, she was surprised to learn that a detailed financial statement would have to be submitted by her parents.
6. Getting his new restaurant to finally turn a profit has meant a lot of hard work and long hours for Tim.
7. The broadening of one's view of life and the establishment of worthy goals are both important aims of education.
8. The encouragement of the thinking process is also an important educational aim. Strategies should be developed by students for the understanding of problems and for their solutions.

THE SHIFTING ADVERBIALS

One of the writer's most versatile sentence elements is the adverbial, in terms of both form and position. As you recall from Chapter 6, the adverbs and prepositional phrases and noun phrases and verb phrases and clauses that add adverbial information can open the sentence or close it, or they

can interrupt it somewhere in the middle. Sentence variety by itself is, of course, not a reason for opening or closing a sentence with an adverbial structure. Rather, you should understand the effects on cohesion and reader expectation that adverbials will have in different positions.

In Chapter 3 we labeled the adverbial function as "optional," but that label is somewhat misleading. Even though an adverbial is rarely needed from a grammatical point of view, the adverbial information is often the main idea—the new information of the sentence. For example, in the sentence,

I got up early to study for my Spanish test,

the two adverbials are optional in terms of the sentence pattern: *I got up* is a grammatical Pattern VI sentence. But the person saying or writing that sentence probably does so to convey time or purpose. It's the information in one or both adverbials that actually provides the main focus of the sentence.

The decision about placement of adverbials, then, is connected to sentence focus and to the concept of known and new information. If the adverbial is the main focus, it probably belongs at or near the end of the sentence. In opening position, the adverbial will usually tie the sentence to what has gone before, either because it is the known information or because it is providing a cohesive element, such as time sequence, with an adverbial like *then* or *later that day* or *on the following afternoon*.

The opening adverbial in the sentence you just read provides that cohesive tie: *In opening position* contrasts with the discussion in the previous sentence about closing position. In a sense it is known information, even though opening position had not been discussed in the paragraph up to that point: Common sense tells us that a sentence has an opening as well as a closing position.

The versatility of adverbials lies not only in the variety of positions they can occupy; it lies also in the variety of their forms. They can be short and brisk, or they can be long and relaxed, changing the tone and pace of the sentence:

I haven't been feeling well lately.

I haven't been feeling well since September.

I haven't been feeling well since the beginning of the semester.

I haven't been feeling well since September, when the semester started.

The Adverbial Clause. In Chapters 6 and 9 we emphasized the movable nature of **adverbial** clauses. They are movable and versatile: Our long list of subordinating conjunctions enables us to connect ideas for a wide variety of reasons. Certainly adverbial clauses are common structures in our language: In speech we use them often and automatically. In writing, of course, they are not automatic, nor are they always used as effectively as

they could be. Two problems that show up fairly often are related to the meaning of the sentence: (1) The wrong idea gets subordinated; and (2) the meaning of the subordinating conjunction is imprecise.

Here, for example, are two related ideas that a writer might want to combine into a single sentence:

We worked hard for the candidates.

We suspected they didn't stand a chance.

Here are some possibilities for connecting them:

While we worked hard for the candidates, we suspected they didn't stand a chance.

Although we worked hard for the candidates, we suspected they didn't stand a chance.

We worked hard for the candidates, even though we suspected they didn't stand a chance.

We need context, of course, to know precisely what the connection between the two ideas should be, but given no other information, the last version expresses what would appear to be the logical relationship.

Exercise 63

Combine each of the following groups of sentences into a single sentence by using adverbial clauses. In some cases you will want to reword the sentence. Remember that the subordinating conjunction you select will signal the relationship between the two ideas. You can probably come up with more than one possibility for each.

1. The famous Gateway Arch is in St. Louis.
   Kansas City claims the title "Gateway to the West."
2. Our spring semester doesn't end until the second week of June.
   Many students have a hard time finding summer jobs.
3. Thomas Jefferson acquired the Ozark Mountains for the United States in 1803.
   That was the year of the Louisiana Purchase.
   We bought the Louisiana Territory from Napoleon.
4. Many attorneys are unacquainted with oil and gas laws.
   They are unable to offer advice concerning oil and gas leases to their clients.
5. Snow on the roadways covered the pavement markings.
   We were driving late that night, so we decided to turn around.
6. The human circulatory system is a marvel of efficiency.
   It is still subject to a wide variety of degenerative diseases.

7. Carbohydrates—starches—are the body's prime source of energy.
   Fad diets that severely restrict the intake of starches are nearly always ineffective.
   Such diets can also be dangerous.
8. Auto companies offered enticing cash rebates to buyers of new cars last January.
   Car sales increased dramatically.

The Adverbs of Emphasis. As you know, the adverbials are versatile structures. They provide their information of time, place, manner, and the like in a variety of shapes; and they give the writer special flexibility because they can fill so many different slots—at the beginning, in the middle, and at the end of sentences. But there's another group of adverbials, mainly single-word adverbs, whose purpose is to emphasize a particular structure and thus control the pace and rhythm of the sentence.

Read the following sentences and note where you apply the main stress:

I hardly slept last night.

I slept hardly at all last night.

My roommate never has trouble sleeping.

Some people are always complaining about poor sleep.

Joe tells me that he rarely stays awake past midnight.

You probably put the emphasis on *hardly*, *all*, *never*, *always*, and *rarely*.

Given these examples, you can think of other words that you use for emphasis: other negatives, such as *seldom*, *barely*, *scarcely;* other time and frequency words, such as *afterwards*, *finally*, *sometimes;* and others expressing duration, such as *already*, *no longer*, *still*.

It's possible, of course, to write sentences in which these words would not have main stress, where the principle of end focus, for example, would still be in effect. But certainly these are words that you, as a writer, need to recognize; they often wield the power in a sentence, controlling its rhythm pattern and making a difference in the message.

The Common *Only*. One of our most versatile—but also most frequently misused—adverbials of emphasis is the common *only*. Like other emphasizers, *only* can change the focus of the sentence by directing the reader's attention to a particular word:

We lived only an hour from the ocean

Paul cleans house only on Saturdays.

The car only looks old; it's really quite new.

When you read these sentences, you'll find yourself putting nearly equal emphasis on both *only* and the word that follows it.

But there's also a common problem with *only:* It's frequently misplaced—and most of the time we don't even notice!

We only lived an hour from the ocean.

Paul only cleans house on Saturdays.

We're only going to be gone for two or three days.

A well-placed *only* can strengthen the sentence focus. It sends a message to the reader that the writer has crafted the sentence carefully.

METADISCOURSE

Metadiscourse refers to certain words and phrases that help the reader understand the writer's message. These words and phrases act as guideposts for the reader. In our discussion of sentence modifiers in Chapter 9, we contrasted the use of *clearly* in two sentences:

Mark did not explain the situation clearly.

Clearly, Mark did not explain the situation.

In the first, *clearly* is an adverbial modifying *explain;* in the second it adds emphasis, indicating the writer's commitment to the truth of the statement. Here are some further sample sentences that include sentence modifiers as metadiscourse:

Apparently, he didn't expect sailing to be so much work.

To our amazement, the driver of the Corvette walked away from the accident.

From my perspective, it was a clear case of fraud.

Guideposts like these make a difference in the writer's voice, enhancing a sense of connection to the reader.

Here's an example of a different type of metadiscourse. This one opens the section in Chapter 2 on the noun phrase:

The term *noun phrase* may be new to you, although you're probably familiar with the word *phrase*. . . .

Think of what the words *may* and *probably* are doing in that sentence: Their purpose is called **hedging**. We don't know for sure that the term *noun phrase* is new to you, but we suspect it is; we do think you're familiar with the more common term *phrase*. In both cases, however, we're hedging our bets; *may* and *probably* allow us to do that. Writers have a fairly large

repertoire of hedging words: *fairly* is one of them, along with *could*, *might*, *perhaps*, *at times*, *sometimes*, *almost*, *usually*, and many other such words and phrases that qualify our statements, that add a note of probability to what otherwise might come across as certainty, when certainty may not be appropriate or possible.

Another important purpose of metadiscourse is cohesion. Cohesive signals act as guideposts that clarify the purpose or direction of a passage and connect it to what has gone before. For example, when a sentence begins, as this one does, with the phrase "for example," you know the sentence will discuss an example of the concept just mentioned. The phrase may not be necessary—many examples go unmarked because they are expected—but sometimes that specific signal is very important.

Other connectors you're familiar with, such as *first*, *in the first place*, *second*, *next*, and *finally*, clearly add to the ease of reading, the flow of the text. Those that signal contrasting pairs of ideas—*on the one hand/on the other hand*—are also especially helpful to keep the reader on course. These are among the connectors you studied in Chapter 10 on coordination and in the "Conjunction" section of Chapter 13, "The Closed Classes."

STYLE

Everything we write, we write "with style," in one sense of the word—when the word refers simply to an individual's way of writing. You have your own style of writing, just as you have your own style of walking and whistling and wearing your hair. We also use the word **style** to characterize the overall impression of a piece of writing, such as the plain style, the pompous style, the official style. When you follow advice about being brief and using simple words, the outcome will be a plain style; words that are too fancy will probably result in a pompous style.

The word *style* is also used in connection with variations in sentence structure, with the structural and punctuation choices that you as a writer can use to your advantage. For example, in the second sentence of the previous paragraph, three verb phrases in a series are connected with two *and*s and no commas:

> walking and whistling and wearing your hair

It could have been written with two commas and only one *and*:

> walking, whistling, and wearing your hair

Or only commas:

> walking, whistling, wearing your hair

Such stylistic variations have traditionally occupied an important place in the study of rhetoric. In fact, the Greeks had names for every deviation from ordinary word order and usage, and Greek orators practiced using them. Some of the more common ones you're familiar with, such as figures of speech, including simile, metaphor, and personification. But many of them, you probably don't even notice—such as the shift, in both this sentence and the previous one, of the direct object to opening position. In this section we will examine the rhetorical effects that these and other variations in sentence structure and punctuation can have.

Word Order Variation. Variation from the standard subject–verb–object word order is fairly common in poetry; it can be effective in prose as well, partly because it is uncommon. In the following sentence from *David Copperfield*, Charles Dickens made sure that the reader would hear the contrast between *has* and *has not*:

> Talent, Mr. Micawber has; money, Mr. Micawber has not.

Another fairly common rearrangement occurs when a clause as direct object opens the sentence.

> Which of these calls seemed more mysterious, it is not possible to say.
>
> James Agee,
> *Let Us Now Praise Famous Men*

Notice that these variations put special emphasis on the verb, the slot that would normally be in a valley when the sentence has a direct object.

With certain adverbs in opening position, the subject and the auxiliary can be reversed:

> Never before had I seen such an eerie glow in the night sky.
>
> Rarely do we find easy answers to difficult questions.

You'll notice that the opening adverbial is a peak of stress.

The following sentence, written by Winston Churchill, illustrates another kind of shift in word order. Here the very last noun phrase in the sentence is the grammatical subject:

> Against Lee and his great Lieutenant [Stonewall Jackson], united for a year of intense action in a comradeship which recalls that of Marlborough and Eugene, were now to be marshaled *the overwhelming forces of the Union*. [emphasis added]

When you read this sentence aloud, you can hear your voice building to a peak of stress on *overwhelming forces*, just as Churchill planned. In fact, it's hard to read the sentence without sounding Churchillian.

Ellipsis. Another fairly common stylistic variation is the use of **ellipsis**, where part of the sentence is simply left out, or "understood," usually for the purpose of avoiding repetition. In the following description of Stonewall Jackson, Churchill used ellipses in both sentences. In the first, he left out the linking verb in all but the first clause. The tightness of the sentence actually reflects the description of Jackson's character:

> His character was stern, his manner [was] reserved and usually forbidding, his temper [was] Calvinistic, his mode of life [was] strict, frugal, austere.
>
> Black-bearded, pale-faced, with thin, compressed lips, aquiline nose, and dark, piercing eyes, he slouched in his weather-stained uniform a professor-warrior; yet [he was] greatly beloved by the few who knew him best, and [he was] gifted with that strange power of commanding measureless devotion from the thousands whom he ruled with an iron hand.

Notice also in the last sentence that in the clause after the semicolon both the subjects and the verbs are understood.

The Coordinate Series. Many of the structural variations that writers use for special effects occur in connection with **coordinate structures**—pairs and series of sentences and sentence parts. One effective way of changing the emphasis in coordinate structures entails a small deviation from the usual way of using conjunctions, as you saw in the example about "walking, whistling, and wearing your hair." In a series of three or more structures, we generally use commas between the parts of the series, and we use a conjunction before the final member. In variations of this sentence, the addition or subtraction of *and* affects the rhythm. The change in rhythm, in turn, affects the meaning. Read both sentences aloud and listen to the differences.

> You have your own style of writing, just as you have your own style of walking and whistling and wearing your hair.
>
> You have your own style of writing, just as you have your own style of walking, whistling, wearing your hair.

The differences are subtle, but meaningful. The first variation puts emphasis on each verb with a fairly equal beat: / and / and /. The second variation, the one without conjunctions, has an open-ended quality, as though the list were incomplete. The writer seems to be saying, "I could go on and on; I could tell you much more."

The following sentence, from Churchill's description of Stonewall Jackson, includes that second technique. The phrases themselves have

no conjunctions, as a regular series would, nor does the final series of adjectives:

> His character was stern, his manner reserved and usually forbidding, his temper Calvinistic, his mode of life strict, frugal, austere.

The omission of the conjunction contributes to the strictness and frugality of style that echo the words themselves. With conjunctions, the sentence would lose that echo:

> His mode of life was strict and frugal and austere.

The Introductory Appositive Series. In the following passages, the sentence opens with a series of noun phrases that act as appositives to the subject. The first example is from a *Time* article on the Vikings, written by Michael D. Lemonick and Andrea Dorfman:

> Ravagers, despoilers, pagans, heathens—such epithets pretty well summed up the Vikings for those who lived in the British Isles during medieval times.

Often the noun phrase series is in apposition to a pronoun as subject, as in this example from "Thinking as a Hobby" by William Golding:

> Political and religious systems, social customs, loyalties and traditions, they all came tumbling down like so many rotten apples off a tree.

Notice, too, in these examples that the series does not include a conjunction before the last member.

The Deliberate Sentence Fragment. The **sentence fragments** that composition teachers flag with a marginal "frag" are the unintentional kind, usually the result of punctuation errors, the most common being the dependent clause punctuated as a full sentence. But not all fragments are errors. Experienced writers know how to use them effectively—noun phrases or verb phrases that invariably call attention to themselves. The first two examples are from novels of John le Carré:

> They remembered the tinkling of falling glass all right, and the timid brushing noise of the young foliage hitting the road. And the mewing of people too frightened to scream.
>
> *The Little Drummer Girl*

> Our Candidate begins speaking. A deliberate, unimpressive opening.
>
> *A Perfect Spy*

In the following paragraph, which opens "Geraldo No Last Name" by Sandra Cisneros, we hear fragmented thoughts—ideal candidates for sentence fragments.

> She met him at a dance. Pretty too, and young. Said he worked in a restaurant, but she can't remember which one. Geraldo. That's all. Green pants and Saturday shirt. Geraldo. That's what he told her. And how was she to know she'd be the last one to see him alive. An accident, don't you know. Hit and run.

Repetition. Repetition has come up before in these pages—in both a positive and a negative sense. On the positive side, repetition gives our sentences cohesion: The known–new contract calls for the repetition, if not of words, then of ideas. It is part of the glue that holds sentences together. But we also have a negative label for repetition when it has no purpose or gets in the reader's way: Then we call it redundancy. If you've heard warnings about redundancy, if you've seen "red" in the margins of your essays, you might hesitate to use repetition deliberately. But don't hesitate. It's easy to distinguish redundancy from repetition as a stylistic tool.

The Greek rhetoricians had labels for every conceivable kind of good repetition—from the repetition of sounds and syllables to that of words and phrases in various locations in the sentence. We'll confine our discussion to repetition in coordinate structures that will make the reader sit up and take notice.

Consider the Gettysburg Address. Which of Lincoln's words, other than "Four score and seven years ago," do you remember? Probably "government of the people, by the people, and for the people." It's hard to imagine those words without the repetition: "Of, by, and for the people" just wouldn't have the same effect. And think about President Kennedy's stirring words, with his repetition of *any*:

> [W]e shall pay any price, bear any burden, meet any hardship, support any friend, oppose any foe to assure the survival and the success of liberty.

Notice, too, that the conjunction has been omitted before the last member of the series. He seems to be saying, "I could go on and on with my list."

You don't have to be a president to use that kind of repetition, nor do you have to reserve it for formal occasions. Whenever you use a coordinate structure, there's an opportunity for you to add to its impact with repetition, simply by including words that wouldn't have to be included. The following sentence, from an essay in *Time* by Charles

Krauthammer, could have been more concise, but it would have lost its drama:

> There is not a single Western standard, there are two: what we demand of Western countries at peace and what we demand of Western countries at war.

And here is the second paragraph of the *Time* article about the Vikings by Michael D. Lemonick and Andrea Dorfman, with four repetitions of *they were*. The first paragraph began with that opening appositive series we saw earlier:

> But that view is wildly skewed. The Vikings were indeed raiders, but they were also traders whose economic network stretched from today's Iraq all the way to the Canadian Arctic. They were democrats who founded the world's oldest surviving parliament while Britain was still mired in feudalism. They were master metalworkers, fashioning exquisite jewelry from silver, gold and bronze. Above all, they were intrepid explorers whose restless hearts brought them to North America some 500 years before Columbus.

In the following one-sentence paragraph from *Undaunted Courage*, Stephen E. Ambrose describes the birthplace of Meriwether Lewis with repeated *where* clauses:

> Lewis was born in a place where the West invited exploration but the East could provide education and knowledge, where the hunting was magnificent but plantation society provided refinement and enlightenment, where he could learn wilderness skills while sharpening his wits about such matters as surveying, politics, natural history, and geography.

Notice, too, the parallelism of the *where* clauses, each including a contrasting pair of descriptors.

ANTITHESIS

Antithetical sentences include at least two contrasting ideas placed side by side, in **parallel structure**.

Benjamin Franklin included this example in a letter he wrote in 1783:

> There never was a good war, or a bad peace.

As you see, the contrasting ideas in this sentence comes from opposites: *good/bad; war/peace*.

Note the opposite word meanings in the following passage from a *New York Times* book review by Martha Bayles:

> Precise detail adds texture, but profuse detail adds tedium. . . .

And here is the most often quoted example of antithesis—an excerpt from Charles Dickens's *A Tale of Two Cities*:

> It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way . . .

The use of the stylistic devices we have taken up in this chapter will invariably call attention to themselves. For that reason, reserve these structures for important ideas, for those times when you want your reader to sit up and take notice. Like the gourmet cook who knows that too many spices can overwhelm a dish, you won't want to overwhelm your reader. But you will want to recognize that, like the spice that turns a bland sauce into fine cuisine, these stylistic tools can make the difference between ordinary and powerful prose.

USING GENDER APPROPRIATELY

As you learned in Chapter 14, the system of personal pronouns has a gap. And it is that missing pronoun—the lack of a gender-neutral pronoun in the third-person singular slot—that is responsible for a great deal of the sexism in our language. You'd think that *he* and *she* and *it* would be up to the task of covering all the contingencies, but they're not. When we need a pronoun to refer to an unidentified person, such as "the writer" or "a student" or just "someone," a long-standing tradition has been to use the masculine:

> A journalist should refrain from inserting his bias into a news story.
>
> Someone left his book on the table.

But that usage is no longer automatically accepted. Times and attitudes change, and we have come to recognize the power of language in shaping those attitudes. So an important step in reshaping society's view of women has been to eliminate the automatic use of *he* and *his* and *him* when the sex of someone referred to could just as easily be female.

In speech we commonly use *they* when we aren't referring to someone specific—generally when *someone, anyone,* or *everyone* is the antecedent:

> Do not let anyone tell you what you need—at least not if they are selling it.

It apears that the **singular *they***, as it is called, is slowly becoming an accepted form. *The American Heritage Dictionary* reports that 59 percent of its Usage Panel approves of the use of *they* when *everyone* is its antecedent. In the second person (*you/your/you*), we make no distinction between singular and plural, so it's not unreasonable to do the same in the third person. But this new usage is not universally accepted. If your rhetorical situation requires a conservative approach, you may want to develop a repertoire of options.

Here, then, are some of the ways in which you can make up for the pronoun gap when you write and/or revise your own sentences:

1. USE THE PLURAL:

   Every writer should be aware of the power of language when he chooses his pronouns.

   Revision: Writers should be aware of the power of language when they choose their pronouns.

2. USE *HE OR SHE* IF YOU CAN USE IT ONLY ONCE:

   Revision: Every writer should be aware of the power of language when he or she chooses pronouns.

3. TURN THE CLAUSE INTO A VERB PHRASE, THUS ELIMINATING THE PROBLEM SUBJECT:

   Revision: Every writer should be aware of the power of language when choosing pronouns.

This third method of revision is often a good possibility because the offending pronoun nearly always shows up in the second clause of a passage, often as part of the same sentence. In our example, we have turned the complete dependent clause into an elliptical clause—that is, a clause with something missing. In this case what's missing is the subject. (The elliptical clause, which has some pitfalls, is discussed in Chapter 9.)

4. AVOID *HIS* AS A DETERMINER, EITHER BY SUBSTITUTING ANOTHER ONE OR, IN SOME CASES, DELETING THE DETERMINER:

   The writer of the news story should have kept his opinion out of it.

   Revision: The writer of the news story should have kept (all) opinion out of it.

5. REWRITE THE ADVERBIAL CLAUSE AS A RELATIVE (WHO) CLAUSE:

   When a person buys a house, he should shop carefully for the lowest interest rate.

   Revision: A person who buys a house should shop carefully for the lowest interest rate.

The relative clause with its neutral *who* eliminates the necessity of a personal pronoun to rename *a person*.

6. CHANGE THE POINT OF VIEW:

   Revision 2nd person: As a writer you should be aware of the power of language when you choose (your) pronouns.

   Revision 1st person: As writers, we should be aware of the power of language when we choose (our) pronouns.

This emphasis on the variety of ways available for making our thoughts known applies to topics on grammar and style throughout all the chapters. Understanding those choices does make a difference for writers and teachers of writing.

CHAPTER 15
Key Terms

Absolute phrase
Adverbial clause
Adverbs of emphasis
Agent
Antithetical sentences
Appositive
Cleft sentences
Cohesion
Coordinate structures
Ellipsis
End focus
Gender
Gerund
Hedging
Introductory appositive series
Known–new contract
Metadiscourse
Metaphor
Nominalization
Parallel structure
Passive voice
Repetition
Rhythm
Sentence fragment
Shifting adverbial
Singular *they*
Style
Variation

CHAPTER
16

Purposeful Punctuation

CHAPTER PREVIEW

As you know, the purpose of punctuation is to indicate the grammatical structures in a written text. It makes the writer's meaning clear to the reader by marking boundaries, signaling levels of importance, and indicating linkages. Our summary here is organized according to these purposes.

Throughout the previous chapters we have explained punctuation in the context of the sentence patterns and their expansions. The first highlighted punctuation rule—or, more accurately, nonpunctuation rule—came in Chapter 3 after the description of the basic patterns:

> Do not put single commas between the required slots.

In describing the various expansions of the required and optional slots, we have discussed the standard punctuation conventions, fully recognizing that many of those conventions are simply general guidelines. We strongly believe, however, that students—indeed, all of us who write—should know the standard punctuation conventions thoroughly and follow them as closely as possible, always with the reader in mind.

Our purpose in this chapter is not to answer all of your punctuation questions. Rather, our purpose is to help you understand how punctuation contributes to meaning and to give you confidence as you express your meaning in prose.

MAKING CONNECTIONS

Coordinating Sentences (see Chapter 10)

1. Use a comma between the independent clauses of a compound sentence when they are joined by a coordinating conjunction (*and*, *but*, *or*, *nor*):

   There is a difference between the music of Bach and Mozart, and it is a difference worth discovering.

   The trial lasted for almost three months, but it took the jury only three hours to render a verdict.

   The comma may be omitted if the clauses are very short and closely connected:

   The team raised the trophy and the fans roared.

   To use the comma without the conjunction produces a nonconventional connection called the **comma splice**. Writers do use comma splices on certain occasions, especially when combining two or three short sentences for special attention:

   They graduated on Friday, they got married on Sunday, they moved to Alaska on Monday.

2. Use a semicolon between independent clauses not joined by a coordinating conjunction, especially when the implied connecting word is *and* or *but*:

   There is a difference between the music of Bach and Mozart; it is a difference worth discovering.

3. Use a semicolon between the clauses of a compound sentence when a conjunctive adverb (such as *nonetheless*, *however*, *therefore*) or an adverbial phrase (such as *in that case*, *as a result*, *on the other hand*) introduces the second clause:

   The issues were difficult to sort out; however, the judges had to make a decision.

   Mr. Scrimshaw served as executive producer during the tumultuous 1960s; in addition, he wrote several books on the film industry.

   The movability of the conjunctive adverb, set off by commas, enables the writer to change the focus in the second clause: The word just preceding it gets the main stress.

   The issues were difficult to sort out; the judges, however, had to make a decision.

4. Use a semicolon between clauses joined by a coordinating conjunction if one or both of the clauses includes commas:

   During the Italian Renaissance the inside of the pomegranate, which is divided into compartments containing colorful seeds, was the basis for a popular fabric design; and in the Middle East this beautiful fruit figured prominently in the decorative arts.

   The reader knows immediately on reaching the semicolon that another complete independent clause is coming; that immediacy would be missing with only a comma as the signal.

5. Use a colon between the clauses of a compound sentence when the second clause explains or amplifies the first clause:

   After reading the letter, he did something that surprised me: He laughed and tore it up.

   The Inquisition crushed all forms of dissent: In southern France, it waged a bloody crusade.

   Notice how the first clause sets up an expectation in the reader. The colon says, "Here comes the information that you're expecting" or "Here's what I promised." In the second example, the *not* in the first clause sets the reader up for a contrast in the second. In this book we have chosen to capitalize the letter following a colon; however, if you are asked to use a specific style guide, be sure to check whether you should use an uppercase or a lowercase letter following the colon.

Coordinating Structures Within Sentences For compound pairs of words, phrases, and clauses that occur within the sentence, do NOT use a comma with the conjunction:

High ceilings and cathedral windows were installed to suffuse the workshop with natural light. (compound subject)

The skiers cleaned their boots and sprayed them with a water repellent. (compound predicate)

The new citizens promised that they would obey the laws of the country and that they would uphold the principles of the Constitution. (compound direct object)

Exceptions:

You may use a comma with compound elements to emphasize a contrast:

She would excuse texting and eating in class, but not handing in late assignments.

You may also use a comma to give special emphasis to the second element in a compound:

The judge listened to our side of the story, and then ruled against us.

A dash would give the second element even more emphasis:

The judge listened to our side of the story—and then ruled against us.

Connecting More Than Two Parts: The Series (see Chapter 10)

1. Use commas to separate three or more items in a series or list:

   Wraps, cheeseburgers, and low-carb salads are the most popular foods served in the cafeteria.

   The fleet includes tour boats, walk-on ferries, and large vehicle-carriers.

   Note that the serial comma, the comma before the conjunction in a series, is left out by some writers and in some publications:

   Wraps, cheeseburgers and low-carb salads are the most popular foods served in the cafeteria.

   You can read about the importance of the serial comma in Chapter 10.
2. Use semicolons to separate items in a series or list when one or more of the items already includes a comma:

   A praying mantis has almond eyes; retractable wings; and long, folded fore-limbs.

SEPARATING PRENOUN MODIFIERS
(see Chapter 7)

1. Use a comma to separate two or more coordinate modifiers that describe the same noun. Coordinate modifiers, which describe the noun independently, require commas if they could be joined with *and*. Another way to test the need for the comma is to reverse their order. If this is possible, the comma is necessary. These adjectives are opinions, subjective qualities:

   The film was censored for its harsh, unfavorable critique of the country.

   Her brusque, impatient reply made everyone uncomfortable.

   Note that no comma comes between the final modifier and the noun.
2. Do NOT use a comma between cumulative modifiers. Cumulative modifiers, which describe the combination of the next

modifier plus the noun it modifies, cannot be joined with *and;* and their order cannot be changed.

We gave her a crystal perfume bottle.

A set of large shiny new brass pots hangs over the stove.

In contrast to the coordinate modifiers, the cumulative modifiers will generally follow a set order: size, shape, condition or age, color, origin, or material:

large shiny new brass pots

Any coordinate adjective will precede the cumulative modifiers in the string:

beautiful large shiny new brass pots

3. Use a hyphen to join the elements of compound modifiers when the first modifier applies to the second modifier, not to the headword:

Everybody needs a home-cooked meal now and then.

They attended a four-hour seminar on long-range planning.

Also use hyphens in a complete phrase that fills the modifier slot:

The results from this study are based on out-of-date statistics.

But do not use hyphens in compound modifiers containing an *-ly* adverb:

The senator presented his proposal in clearly defined terms.

IDENTIFYING ESSENTIAL AND NONESSENTIAL STRUCTURES

1. Use commas to set off phrases or clauses that merely comment on the nouns they modify, rather than defining or restricting their meaning. In other words, a nonessential phrase or clause could be omitted without changing the meaning of the sentence (see Chapter 7).

Adjective clause:

The university installed a new climbing wall, which is now the highest in the state.

Participial phrase:

The line judge, blocked by the player's movement, could not tell whether the ball was in or out.

Appositive:

Richard Wagner, the composer of Tristan and Isolde, *was a leading exponent of German romanticism.*

2. Do NOT set off phrases or clauses that are needed to identify the nouns they modify. Omitting an essential phrase or clause would alter the meaning of the sentence (see Chapter 7).

   The climbing wall that our university installed is the highest in the state.

   A line judge who is blocked by the player's movement cannot tell whether the ball is in or out.

   The composer Richard Wagner was a leading exponent of German romanticism.

3. Use commas to set off transitional phrases and parenthetical comments that interrupt the flow of the sentence (see Chapter 6):

   Honesty, in my opinion, should always be tempered with kindness.

   Zimbabwe, to cite one example, was formerly known as Rhodesia.

4. Use commas to set off nouns of direct address (see Chapter 9):

   The fact is, my friends, we have no choice in this matter.

   Jen, your work on this project deserves special recognition.

5. Use a comma to set off the reporting tag (e.g., *she said*, *he replied, Darwin observed)* from a direct quotation:

   Eleanor Roosevelt said, "No one can make you feel inferior without your consent."

   "No one can make you feel inferior," Eleanor Roosevelt said, "without your consent."

   "No one can make you feel inferior without your consent," Eleanor Roosevelt observed.

   Note that the comma between the verb (*said*) and the quotation constitutes an exception to the highlighted rule mentioned in the chapter preview (see Chapter 3).

SIGNALING SENTENCE OPENERS

Put a comma after the following introductory structures:

A long prepositional phrase:

After a heavy downpour with lightning and high winds, the yard was littered with branches.

A single-word sentence modifier:

Surprisingly, the roof was still intact.

Adverbial clause or verb phrase:

Just to be thorough, my roommate checked the basement.

As he feared, he found an inch and a half of water down there.

Absolute phrase:

The electricity having gone out, our sump pump quit working.

Participial phrase:

Sighing heavily, we got out the wet-vac and went to work.

SIGNALING EMPHASIS

1. Use a colon to introduce a list of appositives renaming a noun:

   The study of grammar includes three areas: phonology, morphology, and syntax.

   For this class students need the following equipment: a camcorder, a digital recorder, and a tripod.

   Note that a complete clause precedes the colon. Do not use a colon when the list of items fills a complement slot:

   The equipment needed for this class includes a camcorder, a digital recorder, and a tripod.

2. Use dashes to highlight explanatory or amplifying structures, such as appositives, modifiers, and parts of compounds:

   Four of our college's holidays—Martin Luther King Day, Presidents' Day, Memorial Day, and Labor Day—are always celebrated on a Monday.

   Beginning meditation techniques—whether focusing on your breath or attending to the sounds around you—are deceptively simple.

   The stores were filled with holiday shoppers—even more so than last year.

   The soloist had a lean face, a long nose—and cold blue eyes.

   Note that no punctuation precedes or follows a dash.

3. Use parentheses to downplay explanatory or amplifying material:

   Four of our college's holidays (Martin Luther King Day, Presidents' Day, Memorial Day, and Labor Day) are always celebrated on a Monday.

   The stores were filled with holiday shoppers (even more so than last year).

USING APOSTROPHES FOR CONTRACTION AND POSSESSIVE CASE (see Chapter 12)

1. Use an apostrophe to show where a letter or letters are missing in a contraction:

   doesn't = does not
   won't = will not
   class of '15 = class of 2015

2. Use an apostrophe plus *-s* to form the possessive of a singular noun or an irregular plural noun:

   the soldier's uniform = the uniform of the soldier
   a year's lease = a lease for one year
   the boss's daughter = the daughter of the boss
   my children's clothes = the clothes of my children

   Note: There is lack of agreement on the use of apostrophe plus *-s* after certain words with more than one sibilant (*s* or *z*) sound in the last syllable (*Jesus's*, *Moses's* OR *Jesus' Moses'*) and proper nouns ending in an *eez* sound (*Aristophanes's plays*, *Ramses's tomb* OR *Aristophanes' plays*, *Ramses' tomb*). Most academic style guides recommend apostrophe plus *-s*, but it is always a good idea to ask your teacher or supervisor for advice.

3. Use an apostrophe alone to form the possessive of a regular plural noun:

   the soldiers' uniforms = the uniforms of more than one soldier
   the Mendozas' house = the house of the Mendozas

4. Use an apostrophe plus *-s* to form the possessive of indefinite pronouns:

   someone's bright idea
   nobody's business

5. Do NOT add an apostrophe to the possessive forms of personal pronouns: *ours*, *yours*, *his*, *hers*, *its*, *theirs*.

Exercise 64

The following passages are punctuated according to our conventional rules. However, the proliferation of commas may detract from their readability. Revise the punctuation with the reader in mind:

1. During the second two-year stretch of a president's term in office, he may find himself on the defensive, even with his own party, and, when, as frequently happens, his party loses a number of Senate and House seats in the midterm election, that second stretch can become even more defensive.

2. On November 27, 1895, Alfred Nobel signed his will, leaving a vast fortune, for prizes in physics, chemistry, physiology or medicine, literature, and peace. Between 1901 and 2013, 876 Nobel Laureates were named. Of these, only one person was awarded two unshared prizes. In 1954, Linus Pauling received the Nobel Prize in Chemistry, and in 1962, he received the Nobel Peace Prize.

Exercise 65

Experiment with commas, colons, and dashes as you revise and/or combine the following sentences.

1. The cost of repairs to the nation's public transportation facilities is an expenditure that cannot be delayed much longer if the system is to survive. Roads, bridges, and railroads are all in need of repair.
2. To many people, the mushroom is a lowly fungus. It has little food value. To other people, it is a gourmet's delight.
3. Alexander Graham Bell is remembered as the inventor of the telephone. Most people probably don't know that Bell succeeded his father-in-law as president of the National Geographic Society.
4. Many scientists believe that sightings of "cryptids" are mistakes. Cryptids include Big Foot, the Loch Ness monster, and Yeti, known as the Abominable Snowman. Mistaken sightings can be attributed to unfamiliarity with known animals, rather than to delusions.
5. Eugene Schiffelin was a New Yorker. In 1890 he decided to introduce all the birds mentioned in Shakespeare's works into America. The only mention of the starling in Shakespeare is a single instance in *Henry IV*. Schiffelin loosed 60 starlings in Central Park. Today millions of starlings live here. They are voracious and aggressive and smart. They have blanketed the United States. In many places they blacken the sky.

CLASSROOM APPLICATION

The following is the first draft of an e-mail soliciting participation in a survey. Although some e-mail is informal, messages such as this one are more like formal letters. Imagine that the writer, Wendy Allen, is a friend of yours. She admits not knowing punctuation rules and asks you to help her improve her e-mail message. What advice would you give her? You may want to provide suggestions on structure and word choice, as well as on punctuation.

Hello.

My name is Wendy Allen and I am a junior at Central Washington University. I am majoring in elementary education and I also have a minor in psychology. For one of my courses this term—Language and Literacy—I am doing a comprehensive unfunded research project on the ways parents and young children read books together. My goal is twofold—to see what types of books parents are choosing, and to discover what the reasons are for reading these books—for example to educate their children or to entertain them.

If you are willing to take a brief, focused survey please click here. The survey will ask for your name—in case I need to ask follow-up questions—however your name will not appear in the final report.

I would greatly appreciate your help.

Sincerely,

Wendy Allen

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PART
VI

Glossary of Grammatical Terms

(For further explanation of the terms listed here, check the Index for page references.)

Absolute adjective. An adjective with a meaning that is generally not capable of being intensified or compared, such as *unique* or *perfect*. Careful writers avoid such usages as "more unique" or "very perfect."

Absolute phrase. A noun phrase related to the sentence as a whole that includes a postnoun modifier (often a participial phrase). It is also defined as a subject–predicate construction without a tense-carrying verb. One kind of absolute explains a cause or condition ("*The weather being warm*, we decided to have a picnic"); the other adds a detail or a point of focus to the idea in the main clause ("He spoke quietly to the class, *his voice trembling*").

Accusative case. The Latin term denoting the case of nouns and pronouns functioning as direct objects and as objects of certain prepositions.

Active voice. A property of sentences in which the subject is generally the agent, the performer of the action indicated by the verb. See also *Passive voice*.

Adjectival. Any structure, no matter what its form, that functions as a modifier of a noun—that is, that functions as an adjective normally functions. See Chapter 7.

Adjectival clause. See *Relative clause*.

Adjective. One of the four open classes, whose members act as modifiers of nouns; most adjectives can be inflected for comparative and superlative degree (*big, bigger, biggest*); they can be qualified or intensified (*rather big, very big*); they have characteristic derivational endings such as *-ous* (*famous*), *-ish* (*childish*), *-ful* (*graceful*), and *-ary* (*complementary*).

Adjective phrase. A modified adjective, such as an adjective with a qualifier (*very happy, extremely happy*), a comparative or superlative word (*more generous, most generous*), or prepositional phrase (*fond of chocolate*).

Adverb. One of the four open classes, whose members act as modifiers of verbs, contributing information of time, place, reason, manner, and the like. Like adjectives, certain adverbs can be qualified (*very quickly,*

rather fast); some can be inflected for comparative and superlative degree (*more quickly, fastest*); they have characteristic derivational endings such as *-ly* (*quickly*), *-wise* (*lengthwise*), and *-ward* (*backward*).

Adverbial. Any structure, no matter its form, that functions as a modifier of a verb—that is, that functions as an adverb normally functions. See Chapter 6.

Adverbial objective. The traditional label given to the noun phrase that functions adverbially: "Joe went *home*"; "It was cold *last night*."

Adverb phrase. A modified adverb, such as an adverb with a qualifier (*very quickly, rather quickly*) or with *more* or *most* (*more quickly, most anxiously*).

Affix. A morpheme, or meaningful unit, that is added to the beginning (prefix) or end (suffix) of a word to change its meaning or its grammatical role or its class: (prefix) *un*likely; (suffix) unlike*ly*.

Agent. The initiator of the action in the sentence, the "doer" of the action. Usually the agent is the subject in an active sentence: *"John* groomed the dog"; "*The committee* elected Pam." In a passive sentence the agent may be the object of the preposition *by:* "Pam was elected by *the committee*."

Agreement. (1) Subject–verb. A third-person singular subject in the present tense takes the *-s* form of the verb: "*The dog barks* all night"; "*He bothers* the neighbors." A plural subject takes the base form: "*The dogs bark*"; "*They bother* the neighbors." (2) Pronoun–antecedent. The number of the pronoun (whether singular or plural) agrees with the number of its antecedent: "*The boys* did *their* chores"; "*Each girl* did *her* best."

Allomorph. A variation of a morpheme, usually determined by its environment. For example, the three allomorphs of the regular plural morpheme are determined by the final sound of the nouns to which they are added: /s/ *cats;* /z/ *dogs;* and /əz/ *churches*.

Ambiguous. The condition in which a structure has more than one possible meaning. The source may be lexical ("She is *blue*") or structural ("*Visiting relatives* can be boring") or both ("The detective looked *hard*").

Antecedent. The noun or nominal that a pronoun stands for.

Anticipatory *it.* The use of the pronoun *it* in subject position in order to focus on a specific element in a cleft sentence ("It was Mary who had the accident in Phoenix") or to delay mention of the subject ("It was obvious that Jimmy wrote the letter").

Antithesis. The juxtaposition of contrasting ideas in parallel structures: "I come to bury Caesar, not to praise him." [Shakespeare]

Appositive. A structure, often a noun phrase, that renames another structure: "My neighbor, *a butcher at Weis Market*, recently lost his job."

Article. One of the determiner classes, including the indefinite *a*, or *an*, which signals only countable nouns, and the definite *the*, which can signal all classes of nouns.

Aspect. A grammatical feature of verbs and auxiliaries relating to completion, duration, and repetition—time elements not related to past, present, or future.

Attributive adjective. The adjective in prenoun position: "my *new* coat"; "the *big* attraction." See also *Predicative adjective*.

Auxiliary. One of the closed-class words, a marker of verbs. Auxiliaries include forms of *have* and *be*, as well as the modals, such as *will*, *shall*, and *must*, and the stand-in auxiliary *do*.

Base form of the verb. The uninflected form of the verb. In all verbs except *be*, the base form is the present tense: *go*, *help*. The base form also serves as the infinitive, usually preceded by *to*.

Base morpheme. The morpheme that gives a word its primary lexical meaning: *help*ing, re*flect*.

***Be* patterns.** The sentence patterns in which a form of *be* is the main verb: Patterns I, II, and III.

Case. A feature of nouns and certain pronouns that denotes their relationship to other words in a sentence. Pronouns have three case distinctions: subjective (e.g., *I*, *they*, *who*); possessive (e.g., *my*, *their*, *whose*); and objective (e.g., *me*, *them*, *whom*). Nouns have only one case inflection, the possessive (*John's*, the *cat's*). The case of nouns other than the possessive is sometimes referred to as common case.

Clause. A structure with a subject and a predicate. The sentence patterns are clause patterns. Clauses are either independent or dependent.

Cleft sentence. A sentence variation that provides a way of shifting the stress or focus of the sentence: "A careless bicyclist caused the accident" → "It was a careless bicyclist who caused the accident"; "What caused the accident was a careless bicyclist."

Closed classes. The small, closed classes of words that explain the grammatical or structural relationships of the open classes. See Chapter 13.

Cohesion. The grammatical, lexical, and semantic connections between sentences. Cohesive ties are furnished by pronouns that have antecedents in previous sentences, by adverbial connections, by known information, and by knowledge shared by the reader.

Collective noun. A noun that refers to a collection of individuals: *group*, *team*, *family*. Collective nouns can be replaced by both singular and plural pronouns, depending on the meaning.

Command. See *Imperative sentence*.

Common case. See *Case*.

Common noun. A noun with general, rather than unique, reference (in contrast to proper nouns). Common nouns may be countable (*house*, *book*) or noncountable (*water*, *oil*); they may be concrete (*house*, *water*) or abstract (*justice*, *indifference*).

Comparative degree. See *Degree*.

Complement. A structure that "completes" the sentence. The term includes those slots in the predicate that complete the verb: direct object, indirect object, subject complement, and object complement.

Complex sentence. A sentence that includes at least one dependent clause.

Compound-complex sentence. A sentence that includes at least two independent clauses and one dependent clause.

Compound sentence. A sentence with two or more independent clauses.

Compound word. A word that is a combination of two or more words acting as a unit. Some compound words are closed (*highlight*), some are hyphenated (*high-handed*), and some are open, written as separate words (*high school*).

Conjunction. One of the closed classes, which includes connectors that coordinate structures of many forms (e.g., *and*, *or*), subordinate sentences (e.g., *if*, *because*, *when*), and coordinate sentences with an adverbial emphasis (e.g., *however*, *therefore*).

Conjunctive adverb. A conjunction that connects two sentences with an adverbial emphasis, such as *however*, *therefore*, *moreover*, and *nevertheless*.

Coordinating conjunction. A conjunction that connects two or more sentences or structures within a sentence as equals: *and*, *but*, *or*, *nor*, *for*, *so* or *yet*.

Coordination. A way of expanding sentences in which two or more structures of the same form function as a unit. All the sentence slots and modifiers in the slots, as well as the sentence itself, can be coordinated. See Chapter 10.

Correlative conjunction. A two-part conjunction that expresses a relationship between the coordinated structures: *either–or*, *neither–nor*, *both–and*, *not only–but also*.

Countable noun. A noun whose referent can be identified as a separate entity; the countable noun can be signaled by the indefinite article, *a*, and numbers: *a house; an experience; two eggs; three problems*.

Declarative sentence. A sentence in the form of a statement (in contrast to an imperative, interrogative, or exclamative sentence).

Definite article. The determiner *the*, which generally marks a specific or previously mentioned noun: *"the* man on *the* corner."

Degree. The variations in adjectives that indicate the simple quality of a noun, or positive degree ("Bill is *tall*"); its comparison to another, the comparative degree ("Bill is *taller* than Tim"); or to two or more, the superlative degree ("Bill is the *tallest* person in the whole class"). Certain adverbs also have degree variations, usually designated by *more* and *most*.

Demonstratives. The words *this* (plural *these*) and *that* (plural *those*), which function as pronouns or determiners. They include the feature of proximity: near (*this*, *these*); distant (*that*, *those*).

Dependent clause. A clause that functions as an adverbial, adjectival, nominal, or sentence modifier (in contrast to an independent, or main, clause).

Derivational affix. A morpheme that is added to an open-class word, either to change its class (*friend* → *friendly; act* → *action*) or to change its meaning (*legal* → *illegal; boy* → *boyhood*).

Determiner. One of the closed-class words, a marker of nouns. Determiners include articles (*a*, *the*); possessive nouns and determiners (e.g., *Chuck's*, *his*, *my*); demonstrative determiners (*this*, *that*); quantifiers (e.g., *many*, *several*); and numbers.

Dialect. The shared linguistic features of a group of people, often one from a particular region or of a particular ethnic or social background.

Direct address. See *Vocative*.

Direct object. A nominal slot in the predicate of the transitive sentence patterns. The direct object names the objective or goal or the receiver of the verb's action: "We ate *the peanuts*"; "The boy hit *the ball*"; "I enjoy *playing chess*."

***Do* support.** The addition of the stand-in auxiliary *do* to a verb string that has no other auxiliary. The question, the negative, and the emphatic transformations all require an auxiliary. *Do* also substitutes for a repeated verb phrase in compound sentences: "Bryan liked the movie, and I *did* too."

Dynamic. Words that exhibit features related to qualities capable of change. Dynamic verbs can combine with the progressive aspect, *be* + *-ing*: "I *am leaving* now"; dynamic adjectives can follow the progressive form of *be:* "He is being *silly*." See also *Stative*.

Edited American English. The variety of English usage that is widely accepted as the norm for the public writing of school essays, newspapers, magazines, and books. It is sometimes referred to as EAE.

Elliptical clause. A clause in which a part has been left out but is "understood": "Kenny is older *than I* (*am old*)"; "Mia can run faster *than Will* (*can run*)"; "*When* (*you are*) *planning your essay*, be sure to consider the audience."

Emphatic sentence. A statement in which the main stress has been shifted to the auxiliary: "I *am* trying." When there is no auxiliary, the stand-in auxiliary *do* is added to carry the stress: "I *do* want to go."

End focus. The common rhythm pattern in which the prominent peak of stress falls on or near the final sentence slot.

Exclamative sentence. A sentence that expresses excitement or emotion. It includes a shift in the word order of a basic sentence that focuses on a complement: "What a beautiful day we're having!" It is characterized by heightened pitch and stress and is usually punctuated with an exclamation point.

Expanded determiner. The determiner, together with pre- and postdeterminers that qualify and quantify and in other ways alter its meaning.

Expletive. A word that enables the writer or speaker to shift the stress in a sentence or to embed one sentence in another: "A fly is in my soup → *There* is a fly in my soup." The expletive is sometimes called an "empty word" because it plays a structural rather than a lexical role.

Finite verb. The first element in the verb string; the auxiliary or main verb that carries the tense, either present or past: "Connie *was* being silly"; "I *eat* too much junk food."

Flat adverb. A class of adverb that is the same in form as its corresponding adjective: *fast*, *high*, *early*, *late*, *hard*, *long*, etc.

Form. The inherent features, the shapes, of words and phrases and clauses, as distinguished from their function in the sentence—characterized in words by prefixes and suffixes, in phrases by headwords and their objects or complements or modifiers, and in clauses by subjects and predicates.

Free modifier. A nonrestrictive, nondefining modifier that is set off by commas and can usually occupy a position at the beginning, at the end, or in the middle of the sentence: "He spoke quietly to the class, *his voice trembling*"*;* "*Looking pale and nervous*, she stood at the podium"*;* "New England in the autumn, *because of the brilliant maples and birches*, has become a tourist destination."

Function. The role that a particular structure plays, or the slot that it fills, in a sentence (or in any larger structure). In "The book on the table is mine," "table" functions as the *object of a preposition* in the prepositional phrase "on the table"; the prepositional phrase functions as an *adjectival*, modifying "book." The entire noun phrase "the book on the table" functions as the *subject* in its sentence.

Functional shift. The conversion of one word class to another, simply by changing its function: "He *bottled* the wine" (noun to verb); "She *lowered* the curtain" (adjective to verb); "We took a s*wim*" (verb to noun).

Future time. Unlike the present and past, future time is not designated by a distinctive verb form. We have other ways of doing so: with the modal auxiliaries *shall* and *will* ("*I'll* see you tonight"); with the auxiliary *be* + *going to* ("*I'm going to* buy the cheese this afternoon"); and with adverbials of time ("We're having mac and cheese *tonight*").

Gender. A feature of personal pronouns and certain nouns that distinguishes masculine (*he*), feminine (*she*), and neuter (*it*). Nouns with gender distinctions include *girl*, *boy*, *man*, *woman*, *ewe*, *ram*.

Genitive case. The Latin term for possessive case.

Gerund. An *-ing* verb functioning as a nominal: "I enjoy *jogging*"; *"Running* is good exercise."

Gerund phrase. A gerund together with all of its complements and modifiers.

Grammatical. Usage that conforms to the rules that native speakers follow or that native speakers would find acceptable in a given situation. See also *Ungrammatical*.

Headword. The word that fills the noun slot in the noun phrase: "the little *boy* across the *street*." The verb is the headword of the verb phrase; the preposition is the headword of the prepositional phrase.

Hedging. A metadiscourse signal that helps readers interpret the writer's degree of certainty: *perhaps*, *possibly*, *might*, *seems*, etc.

Helping verb. See *Auxiliary*.

Heteronyms. Words that are spelled the same but differ in both meaning and pronunciation: *bass/bass*; *wound/wound*; *Polish/polish*.

Homonyms. Words that have the same sound and the same spelling but have different meanings: *saw/saw; bank/bank*.

Homophones. Words that have the same sound, but with both different meanings and different spellings: *sale/sail; to/too/two*.

Idiom. A set phrase whose meaning cannot be predicted from the meaning of the individual words.

Imperative sentence. The sentence in the form of a command. The imperative sentence includes the base form of the verb and usually an understood subject (*you*): "*Eat* your spinach"; "*Finish* your report as soon as possible"; "You *go* on without me."

Indefinite article. The determiner *a*, or *an*, which marks an unspecified count noun. See also *Definite article*.

Indefinite pronoun. A word that has a general referent. The most common indefinite pronouns are *another, any, both, each, either, neither, none, one,* and *others.* Compound forms include words such as *anything, everybody, someone,* and *nobody*.

Indefinite relative pronoun. The relative pronouns with *-ever* added, which have indefinite referents; they introduce adjectival clauses: "I will give a bonus to *whoever* works the hardest" (i.e., to the person who works the hardest).

Independent clause. The main clause of the sentence; a compound sentence has more than one independent clause.

Indicative mood. The expression of an idea as fact (as opposed to probability). Verb phrases without modal auxiliaries and those with *will* and *shall* are considered the indicative mood: "We *will* go soon"; "We *are going* tomorrow." "When *are* you *going?*" See also *Subjunctive mood*.

Indirect object. The nominal slot following the verb in a Pattern VIII sentence. In a sentence with a verb like *give*, the indirect object is the recipient; the direct object is the thing given: "We gave *our friends* a ride home." The indirect object can be shifted to the slot following the direct object with the preposition *to* or *for:* "Joe gave a message to Kim"; "Sam bought a ticket for his dad."

Infinitive. The base form of the verb (present tense), usually expressed with *to*, which is called the *infinitive marker*. The infinitive can function adverbially ("I stayed up all night *to study* for the exam"); adjectivally ("That is no way *to study*"); or nominally ("*To stay up* all night is foolish"). The only verb with an infinitive form separate from the present tense is *be*.

Infinitive phrase. The infinitive together with all of its complements and modifiers.

Inflection. See *Inflectional suffix*.

Inflectional suffix. Morphemes that are added to the open classes (nouns, verbs, adjectives, and adverbs) to change their grammatical role in some way. Nouns have two inflectional suffixes (*-s* plural and *-'s* possessive); verbs have four (*-s*, *-ing*, *-ed*, and *-en*); adjectives and some adverbs have two (*-er* and *-est*).

Intensifier. See *Qualifier*.

Intensive pronoun. A pronoun that serves as an appositive to emphasize a noun or pronoun. It is formed by adding *-self* or *-selves* to a personal pronoun: "I *myself* prefer chocolate."

Interjection. A word considered independent of the main sentence, often punctuated with an exclamation point: "*Ouch!* My shoe pinches"; "*Oh!* Is that what you meant?"

Interrogative. One of the closed classes. Sometimes referred to as "*wh-* words," the interrogatives—*where*, *when*, *who*, *what*, and *how*—introduce questions and nominal clauses, filling the roles of nouns, adjectives, and adverbs in their clauses: "*Where* is she going?" "I wonder *who* is going with her."

Interrogative sentence. A sentence that is a question in form: "Are you leaving now?" "When are you leaving?"

Intransitive verb. The verbs of Pattern VI sentences, most of which require no complement to be complete.

Irregular verb. Any verb in which the *-ed* and *-en* forms are not that of the regular verb; in other words, a verb in which the past-tense and past-participle forms are not simply the addition of *-d*, *-ed*, or *-t* to the base form.

It-**cleft.** See *Cleft sentence*.

Known–new contract. A common feature of prose in which the known information opens the sentence and the new information occupies the point of main focus at or near the end of the sentence.

Linking verb. The verbs of Patterns IV and V, which require a subject complement to be complete.

Main verb. The verb that fills the last slot in the verb-expansion formula. See also *Predicating verb*.

Manner adverb. An adverb that answers the question of "how" or "in what manner" about the verb. Most manner adverbs are derived from adjectives with the addition of *-ly*: *quickly*, *merrily*, *candidly*.

Mass noun. See *Noncountable noun*.

Metadiscourse. Any words that are included in a message beyond the subject of the message itself: such connectors as *for example*, *finally*, *in the first place*; attitude markers, such as emphatic words (*clearly*, *certainly*); hedges (*possibly*, *perhaps*); and other comments of the author directed to the reader.

Metaphor. A figure of speech in which an attribute is applied to something or someone that is literally untrue but that expresses a sense of connection. When we call Superman *a man of steel*, we are using the term "steel" metaphorically, to attribute the qualities of steel to Superman. Many common expressions are based on metaphor: *the eye of the hurricane*, *a carpet of grass*, *a movie that bombed*.

Modal auxiliary. The auxiliary that occupies the opening slot in the verb-expansion rule and may affect what is known as the mood of the verb, conveying probability, possibility, obligation, and the like.

Mood. A quality of the verb denoting fact or opinion (indicative), necessity, desire, unreality, or conjecture (subjunctive), and commands or directions (imperative).

Morpheme. A sound or combination of sounds with meaning.

Morphology. The study of morphemes. See Chapter 11.

Nominal. Any structure that functions as a noun phrase normally functions. See Chapter 8.

Nominal clause. A clause that fills a noun phrase (NP) slot.

Nominalization. The process of producing a noun by adding derivational affixes to another word class, commonly a verb: *legalize/legalization*; *regulate/regulation*; *friendly/friendliness*.

Nominative case. The Latin term for subjective case.

Noncountable noun. Nouns referring to what might be called an undifferentiated mass—such as *wood*, *water*, *sugar*, *glass*—or an abstraction—*justice*, *love*, *indifference*. Whether or not you can use the indefinite article, *a*, is probably the best test of countability: If you can, the noun is countable.

Nonfinite verb phrase. A verb phrase that functions other than as a predicate. Verbs and verb phrases acting as adjectivals, adverbials, and nominals within the sentence are nonfinite.

Nonrestrictive modifier. A modifier in the noun phrase that comments about the noun rather than defines it. Nonrestrictive modifiers following the noun are set off by commas.

Noun. One of the four open classes, whose members fill the headword slot in the noun phrase. Most nouns can be inflected for plural and possessive (*boy*, *boys*, *boy's*, *boys'*). Nouns have characteristic derivational endings, such as *-tion* (*action*, *compensation*), *-ment* (*contentment*), and *-ness* (*happiness*). Nouns can also function as adjectivals and adverbials (The *neighbor* children went *home*).

Noun clause. See *Nominal clause*.

Noun phrase (NP). The noun headword with all of its attendant pre- and postnoun modifiers.

Number. A feature of nouns and pronouns, referring to singular and plural.

Object complement. The slot following the direct object, filled by an adjectival (Pattern IX) or a nominal (Pattern X). The object complement has two functions: (1) It completes the idea of the verb; and (2) it modifies (if an adjective) or renames (if a nominal) the direct object: "I found the play *exciting*"; "We consider Pete *a good friend*."

Object of preposition. The nominal slot—usually filled by a noun phrase—that follows the preposition to form a prepositional phrase.

Objective case. The role in a sentence of a noun phrase or pronoun when it functions as an object—direct object, indirect object, object complement, or object of the preposition. Although nouns do not have a special form for objective case, many of the pronouns do; personal pronouns and the relative pronoun *who* have separate forms when they function as objects. See Chapter 14.

Open classes. The large, open classes of words that provide the lexical content of the language: nouns, verbs, adjectives, and adverbs. Each has characteristic derivational and inflectional affixes that distinguish its forms. See Chapter 12.

Optional slot. The adverbial information that can be added to all the sentence patterns; such information is not required for grammaticality.

Parallel structure. A coordinate structure in which all the coordinate parts are of the same grammatical form.

Participial phrase. A participle together with all of its complements and modifiers.

Participle. The *-ing* and *-en* verb (or verb phrase) functioning as an adjectival or adverbial. See also *Present participle* and *Past participle*.

Particle. A word that combines with a verb to form a phrasal verb: look *up*, look *into*, put *up with*.

Passive voice. A feature of transitive sentences in which the direct object (the objective or goal) is shifted to the subject position and *be* + *-en* is added to the verb. The term *passive* refers to the relationship between the subject and verb: "James Lynch directed the film" → "The film was directed by James Lynch."

Past participle. The *-en* form of the verb.

Past tense. The *-ed* form of the verb, usually denoting a specific past action.

Person. A feature of personal pronouns that distinguishes the speaker or writer (first person), the person or thing spoken to (second person), and the person or thing spoken of (third person).

Personal pronoun. The pronoun that refers to a specific person or thing. In the subjective case the personal pronouns are *I*, *you*, *he*, *she*, *we*, *you*, *they*, and *it*. The personal pronouns have variant forms for objective and possessive case.

Phrasal preposition. A preposition consisting of two or more words, such as *according to*, *aside from*, *because of*, *prior to*.

Phrasal verb. A verb–particle combination that produces a meaning that cannot be predicted from the meaning of the parts: *look up*, *put up with*, *make up*.

Phrase. A word or group of words that functions as a unit within the sentence.

Plural. A feature of nouns and pronouns denoting more than one, usually signaled in nouns by the inflectional ending *-s* (or *-es*).

Positive degree. See *Degree*.

Possessive case. The inflected form of nouns (*John's*, *the dog's*) and pronouns (*my*, *his*, *your*, *her*, *their*, etc.) usually indicating possession or ownership.

Predicate. One of the two principal parts of the sentence, the comment made about the subject. The predicate includes the verb, together with its complements and modifiers.

Predicate adjective. The adjective that functions as a subject complement.

Predicate nominative. The noun or nominal that functions as a subject complement.

Predicating verb. The function of the verb slot in the sentence patterns, consisting of the main verb together with its auxiliaries. The verb-expansion rule in Chapter 4 accounts for the auxiliary–verb combinations of the predicating verb.

Predicative adjective. The adjective that occupies a complement slot in the sentence as subject complement or object complement.

Prefix. An affix added to the beginning of the word to change its meaning (*un*likely, *il*legal, *pre*scribe, *re*new) or its class (*en*able, *be*little).

Preposition. A closed-class word found in pre-position to—that is, preceding—a nominal. Prepositions can be classed according to their form as simple (*above*, *at*, *in*, *of*, etc.) or phrasal (*according to*, *instead of*, etc.).

Prepositional phrase. The combination of a preposition and a nominal, which is known as the object of the preposition.

Prescriptive grammar. An approach to teaching grammar, the purpose of which is to prescribe "proper" usage, rather than to describe how the language is actually used. It is sometimes referred to as "linguistic etiquette."

Present participle. The *-ing* form of the verb.

Present tense. The base form and the *-s* form of the verb: *help*, *helps*. The present tense denotes a present point in time ("I *understand* your position"), a habitual action ("I *jog* five miles a day"), or the "timeless" present ("Shakespeare *helps* us understand ourselves").

Pronoun. A word that takes the position of a nominal and carries little meaning outside of a specific context. See also *Case.*

Pronoun–antecedent agreement. See *Agreement*.

Proper noun. A noun with individual reference to a person, a historical event, or other name. Proper nouns are capitalized.

Qualifier. A closed-class word that qualifies or intensifies an adjective or adverb: "We worked *rather* slowly"; "The work was *very* difficult."

Reciprocal pronoun. The pronouns *each other* and *one another,* which refer to previously named nouns.

Referent. The thing (or person, event, concept, action, etc.)—in other words, the reality—that a word stands for.

Reflexive pronoun. A pronoun formed by adding *-self* or *-selves* to a form of the personal pronoun, used as an object in the sentence to refer to a previously named noun or pronoun: "I gave *myself* a haircut."

Regionalism. A characteristic feature of the pronunciation or structure of the language spoken in a particular region of the country.

Regular verb. A verb in which the *-ed* form (the past tense) and the *-en* form (the past participle) are formed by adding *-ed* (or, in some cases, *-d* or *-t*) to the base. These two forms of a regular verb are always identical. "I *walked* home"; "I have *walked* home every day this week."

Relative adverb. The adverbs *where*, *when*, and *why*, which introduce adjectival clauses.

Relative clause. A clause introduced by a relative pronoun (*who*, *which*, *that*) or a relative adverb (*when*, *where*, *why*) that generally modifies a noun. The broad-reference *which* clause functions as a sentence modifier.

Relative pronoun. The pronouns *who* (*whom*, *whose*), *which*, and *that* in their role as introducers of a relative clause.

Restrictive modifier. A modifier in the noun phrase whose function is to restrict the meaning of the noun. A modifier is restrictive when it is needed to identify the referent of the headword. The restrictive modifier is not set off by commas.

Retained object. The direct object of a Pattern VIII sentence that is retained in its original position when the sentence is transformed into the passive voice: "The judges awarded Mary the prize" → "Mary was awarded *the prize*."

Sentence. A word or group of words based on one or more subject–predicate, or clause, patterns. The written sentence begins with a capital letter and ends with terminal punctuation—a period, question mark, or an exclamation point.

Sentence modifier. A word or phrase or clause that modifies the sentence as a whole. See Chapter 9.

Sentence patterns. The simple skeletal sentences, made up of two to four required elements, that underlie our sentences, even the most complex among them. Ten such patterns will account for almost all the possible sentences of English. See Chapter 3.

Serial comma. The comma that is used before the conjunction in a series: "On our fishing trip to Alaska, we caught salmon, halibut, and the elusive Arctic grayling." Some publications, as a matter of policy, omit the serial comma.

Simple preposition. A one-word preposition. See also *Phrasal preposition*.

Singular. A feature of nouns and pronouns denoting one referent.

Singular *they*. The use of the plural pronoun *they* (*their, them*) in reference to a singular antecedent whose sex is unknown. It is especially common in reference to the indefinite pronouns, such as *someone, everyone, everybody,* which take singular verbs, even when they refer to more than one person: "Everyone is expected to do *their* best"; "Someone called but *they* didn't leave a message." This use of the plural pronoun is an alternative to *his or her/he or she.* Although common in speech, it is not generally accepted in formal writing.

Standard English. See *Edited American English*.

Stand-in auxiliary. The auxiliary *do* (*does*, *did*), which we add to sentences when we form questions, negatives, and emphatic statements if there is no auxiliary in the corresponding declarative sentence.

Stative. Words that exhibit features relating to an unchanging state, in contrast to those that change. Stative verbs do not pattern with the progressive aspect: *"I am *resembling* my mother." Stative adjectives generally do not follow the progressive form of *be:* *"He is *being* tall." See also *Dynamic*.

Subject. The opening slot in the sentence patterns, filled by a noun phrase or other nominal, that functions as the topic of the sentence.

Subject complement. The nominal or adjectival in Pattern II, III, IV, and V sentences following the verb, which renames or modifies the subject. The passive version of a Pattern IX or X sentence will also have a subject complement, the nominal or adjectival that in the active voice functions as the object complement.

Subjective case. The role in the sentence of a noun phrase or a pronoun when it functions as the subject of the sentence. Personal pronouns have distinctive forms for subjective case: *I*, *he*, *she*, *they*, etc.

Subject–verb agreement. See *Agreement*.

Subjunctive mood. An expression of the verb in which the base form, rather than the inflected form, is used (1) in certain *that* clauses conveying strong suggestions or resolutions or commands ("We suggest that Mary *go* with us"; "I move that the meeting *be* adjourned"; "I demand that you *let* us in"), and (2) in the expression of wishes or conditions contrary to fact ("If I *were* you, I'd be careful"; "I wish it *were* summer"). The subjunctive of the verb *be* is expressed by *were* or *be*, even for subjects that normally take *is* or *was*.

Subordinate clause. A dependent clause introduced by a subordinating conjunction, such as *if*, *since*, *because*, and *although*.

Subordinating conjunction. See *Subordinator*.

Subordinator. A subordinating conjunction that turns a complete sentence into a subordinate clause and expresses the connection between the subordinate clause and the main clause.

Substantive. A structure that functions as a noun; a nominal.

Suffix. An affix added to the end of an open-class word to change its class (act → act*ion*; laugh → laugh*able*) with derivational suffixes or to change its grammatical function (boy → boy*s;* walk → walk*ing*) with inflectional suffixes. See also *Derivational affix* and *Inflectional suffix*.

Superlative degree. See *Degree*.

Syntax. The structure of sentences; the relationship of the parts of the sentence.

Tense. A grammatical feature of verbs and auxiliaries relating to time. Three verb forms indicate tense: the base form and the *-s* form (present) and the *-ed* form (past). Note that "tense" in relation to the modal auxiliaries refers only to form, not to time.

Tensed verb. A verb string that includes tense. In contrast, gerunds, infinitives, and participles have no tense marker.

***There* transformation.** A variation of a basic sentence in which the expletive *there* is added at the beginning and the subject is shifted to a position following *be:* "A fly is in my soup" → "There is a fly in my soup."

Third-person singular. The personal pronouns *he*, *she*, and *it*. The term is also used in reference to the *-s* form of the verb.

Transitive verb. The verbs of Patterns VII through X, which require at least one complement, the direct object, to be complete. With only a few exceptions, transitive verbs are those that can be changed into the passive voice.

Ungrammatical. Usage that does not conform to the rules that native speakers follow. Usage that varies from one dialect or speech community to another is not necessarily ungrammatical. "I ain't coming" is an unacceptable usage to many, although it follows the "rules." However, it is not part of the prestige, or standard, dialect and would be inappropriate in most formal and business situations. See also *Grammatical* and *Edited American English*.

Verb. One of the four open classes, traditionally thought of as the action word in the sentence. A better way to recognize the verb, however, is by its form, its *-s* and *-ing* endings. Verbs also have an *-ed* and an *-en* form, although in the case of some irregular verbs these forms are not readily apparent. And every verb, without exception, can be marked by auxiliaries. Many verbs also have characteristic derivational forms, such as *-ify* (*typify*), *-ize* (*criticize*), and *-ate* (*activate*).

Verb phrase (VP). A verb together with its complements and modifiers; the predicate of the sentence is a verb phrase. See also *Gerund phrase*, *Infinitive phrase*, and *Participial phrase*.

Verb-expansion rule. The formula that describes our system for expanding the verb with auxiliaries to express variations in meaning. See Chapter 4.

Vocative. The noun or noun phrase of direct address, considered a sentence modifier: *"Mike*, is that you?"

***What*-cleft.** See *Cleft sentence*.

***Wh*-question.** A question that is introduced by an interrogative, such as *who*, *which*, *when*, *where*, *why*, or *how*, that asks for information of content, in contrast to a yes/no question.

Yes/no interrogative. The words *if* and *whether* (*or not*) that introduce nominal clauses that ask or suggest a *yes*/*no* question: "I wonder *if Kim is coming*"; "I wonder *whether or not she's coming*."

Yes/no question. A question that calls for a *yes* or *no* response. It is characterized by the opening auxiliary, in contrast to the interrogative that opens the *wh*-question: "*Are* you being served?" "*Did* the Orioles win?"

Appendix: Sentence Diagramming

Our use of sentence diagramming to teach grammar reflects the purpose described by Alonzo Reed and Brainerd Kellogg, who created this system of illustrating sentences well over a century ago: "to picture the complete analysis of the sentence, with principal and subordinate parts in their proper relation" (p. vi).[1]

We would extend that statement of purpose to emphasize the role of a visual method for helping students recognize and differentiate the sentence patterns as well. We believe that the sentence patterns, introduced in Chapter 3, provide a practical framework for organizing the details of clauses, along with their modification and subordination and coordination.

Reed and Kellogg acknowledge the criticism that diagramming alters the order of sentence parts. They maintain, however—and we agree—that this alternation "is a merit, for it teaches the pupil to look through the literary order and discover the logical order" (p. vii). We also agree that engaging in "the logical analysis of the sentence . . . is to learn to think" (p. v).

We would add that, in conjunction with diagramming, the sentence patterns provide an organized set of tools for thinking. The ten diagrams in Chapter 3 make clear the basic structure of the patterns, as well as their similarities and differences. For example, there is only one pattern, the intransitive Pattern VI, in which the predicate requires no structure beyond the verb; the diagrams also clarify that only transitive patterns include the vertical line that identifies a direct object; and the slanted lines in Patterns II and III explain why *be* qualifies as a linking verb.

When you recognize that it's the verb that determines the sentence pattern, you can then understand—and visualize—that the same features apply when the verb form is no longer that of predicating verb.

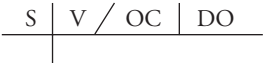
[1] Alonzo Reed and Brainerd Kellogg, *Higher Lessons in English* (New York: Maynard, Merrill & Co., 1902). Between 1877 and 1913, twenty-five editions were published.

For example, when an active Pattern VII verb functions as an adverbial (infinitive), adjectival (participle), or nominal (gerund), it will be followed by a direct object. It's important to recognize that the various requirements of the sentence patterns (direct object, indirect object, subject complement, etc.) apply to the verbs in all their functions, not just when they are the predicating verbs.

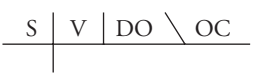
Throughout the text we have included diagrams to illustrate the various sentence expansions. You will find them listed in the Index under the name of the structure. We are including in this Appendix a few diagrams for structures not covered in the book. However, we do not assume that every sentence is amenable to diagramming. And we would also note that many teachers using the text consider diagrams optional for their students; the sentence patterns and their formulas can easily be understood without them.

VARIATIONS FROM REED-KELLOGG

1. One major change from the RK system occurs in Patterns IX and X, the two transitive patterns that include object complements. The RK diagram locates the object complement between the verb and the direct object:

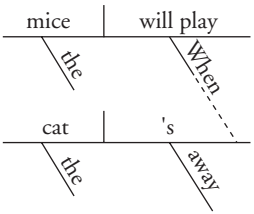


   They explain that the line separating the verb from the object complement slants toward the OC to show that the complement belongs to the object. In our version, too, the OC line slants toward the object, but our diagram also maintains the linear order of the sentence:



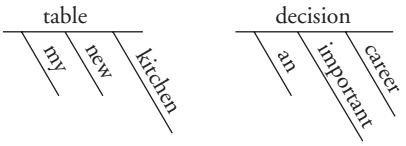
   This version also illustrates that the connection between the direct object and its complement is similar to the connection between the subject and the subject complement in linking verbs.

2. Another difference, fairly minor, concerns the line that connects a subordinate clause with the main clause. We show it as a dotted line; the RK system uses a line that is half solid and half dotted when the word expresses both an adverbial and a connective purpose, such as *when*, *where*, *after*, and so forth; we make no distinction based on meaning.

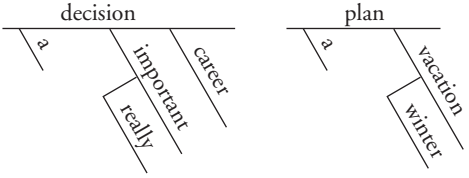


ADDITIONAL DIAGRAMS

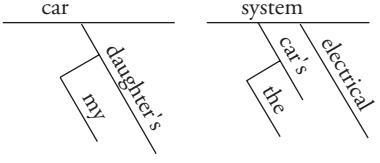
In the diagram of the noun phrase, no matter where in the sentence it appears and no matter how many modifiers it includes, the headword is on a horizontal line with the determiner, adjective(s), and modifying noun(s) slanting down from it:[2]



When the modifiers themselves have modifiers, either qualifiers or other nouns, the diagram will make that clear:



When the determiner is a possessive noun, it may have a determiner of its own: my daughter's car, the car's electrical system:

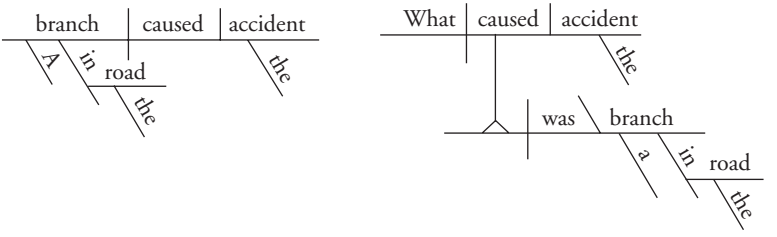


[2] The relationship of prenoun modifiers is not always represented accurately by the diagram. For example, the first diagram does not indicate that *new* modifies *kitchen table*, not just *table*; in the second example, the adjective *important* modifies *career decision*, not just *decision*.

As the diagrams illustrate, the whole phrases "my daughter" and "the car" have been made possessive. You can show that *my daughter's* and *the car's* constitute a single modifier of the headword by substituting a possessive determiner: *her* car, *its* electrical system.

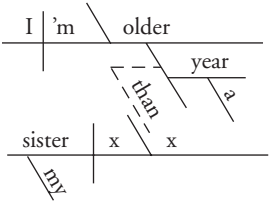
In Chapter 5 we saw the *what*-cleft, a way of changing sentence focus; the result is a nominal clause, like those you saw in Chapter 8:

A Branch in the road caused the accident. → What caused the accident was a branch in the road.

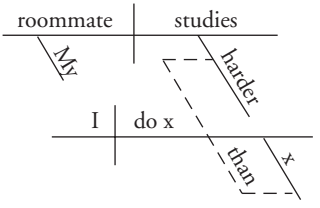


Elliptical clauses of comparison were discussed in Chapter 9:

I'm a year older than my sister.

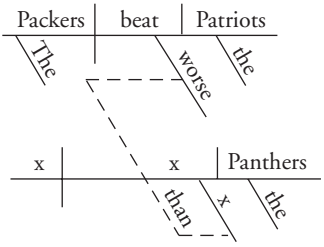


My roommate studies harder than I do.



Some elliptical sentences we saw were ambiguous:

The Packers beat the Patriots worse than the Panthers.



Answers to the Exercises

CHAPTER 2

Exercise 1, page 19

1. The students their long trip
   d H d H

2. our new neighbors the hall our best friends
   d H d H d H

3. Mickey's roommate the library the weekends
   d H d H d H

4. A huge crowd the streets the big parade
   d H d H d H

5. My vegetarian lasagna recipe an enormous crowd
   d H d H

6. Jessica her tired teammates some cookies
   H d H d H

Exercise 2, page 21

1. She
2. He
3. They
4. They
5. They
6. It

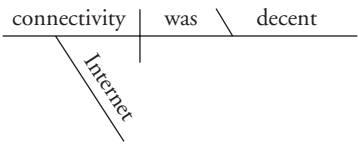
Exercise 3, page 25

1. adj, adv
2. adv, adv
3. adj, adv
4. adj
5. adv, adv
6. adv, adv, adv

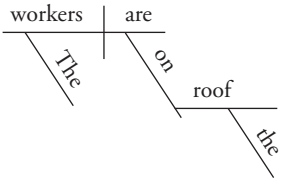
CHAPTER 3

Exercise 4, page 36

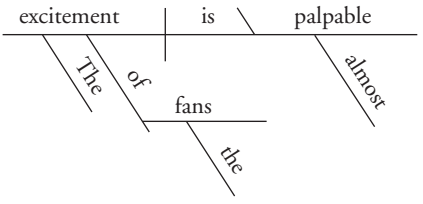
1. Internet connectivity | was | decent. (II)
   NP subj | be pred vb | adj subj comp



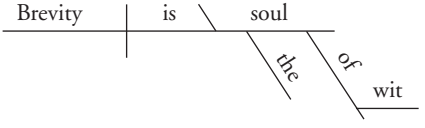
2. The workers | are | on the roof. (I)
   NP subj | be pred vb | prep phr ADV/TP



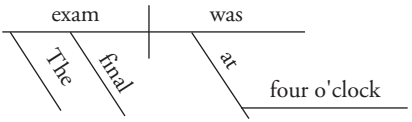
3. The excitement of the fans | is | almost palpable. (II)
   NP subj | be pred vb | adj subj comp



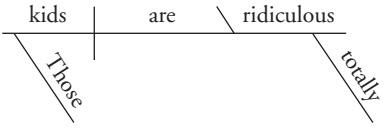
4. Brevity | is | the soul of wit. (III)
   NP_1 subj | be pred vb | NP_1 subj comp



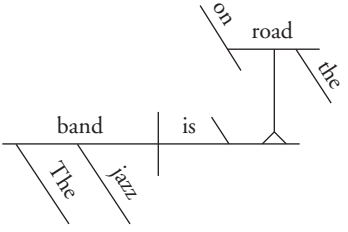
5. The final exam | was | at four o'clock. (I)
   NP subj | be pred vb | prep phr ADV/TP



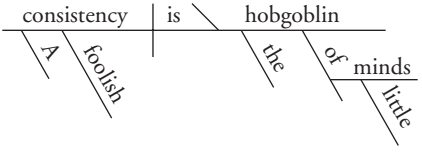
6. Those kids | are | totally ridiculous. (II)
   NP subj | be pred vb | adj subj comp



7. The jazz band | is | on the road. (II)
   NP subj | be pred vb | prep phr subj comp

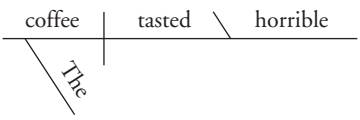


8. A foolish consistency | is | the hobgoblin of little minds. (III)
   NP_1 subj | be pred vb | NP_1 subj comp

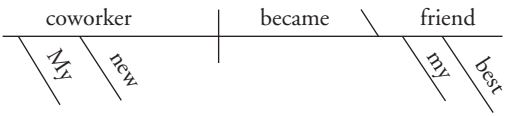


Exercise 5, page 38

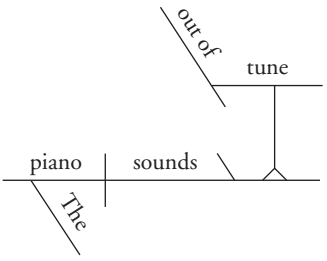
1. The coffee | tasted | horrible. (IV)
   NP | lnk vb | adj
   subj | pred vb | subj comp



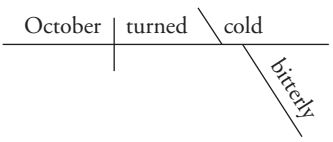
2. My new coworker | became | my best friend. (V)
   NP_1 | lnk vb | NP_1
   subj | pred vb | subj comp



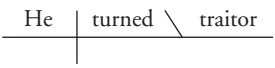
3. The piano | sounds | out of tune. (IV)
   NP | lnk vb | prep phr
   subj | pred vb | subj comp



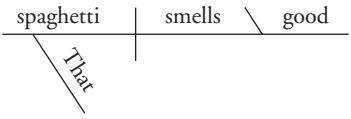
4. October | turned | bitterly cold. (IV)
   NP | lnk vb | adj
   subj | pred vb | subj comp



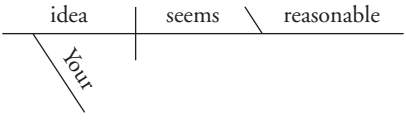
5. He | turned | traitor. (V)
   pro subj (NP_1) | lnk vb pred vb | NP_1 subj comp



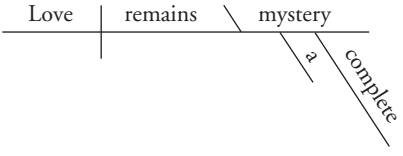
6. That spaghetti | smells | good. (IV)
   NP subj | lnk vb pred vb | adj subj comp



7. Your idea | seems | reasonable. (IV)
   NP subj | lnk vb pred vb | adj subj comp



8. Love | remains | a complete mystery. (V)
   NP_1 subj | lnk vb pred vb | NP_1 subj comp



Exercise 6, page 42

1. The dishes in the kitchen sink are dirty. (II)
   adj

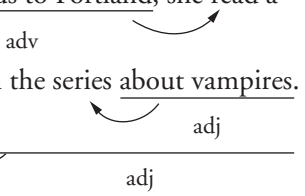
2. We rarely dine in the dining room. (VI)
   adv

3. The break between classes seems very short on sunny days. (IV)
   adj adv

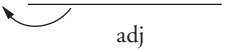
4. At the diner on Water Street, we talked aimlessly until midnight. (VI)

5. Daylilies grow wild in our backyard. (VI—or, perhaps, IV)

6. On the bus to Portland, she read a book from the series about vampires. (V)



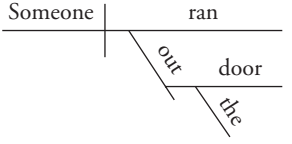
7. The title of his first album was *Bob Dylan*. (III)



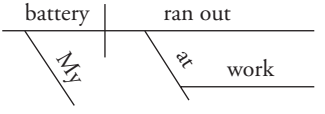
8. My cousin from Iowa City works for a startup with five employees. (VI)

Exercise 7, page 44

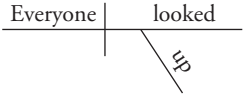
1.

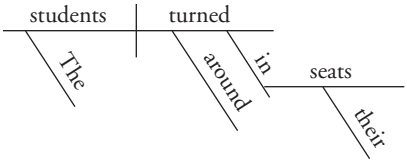


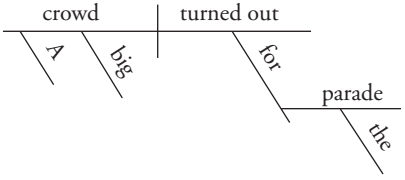
2.

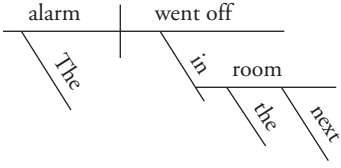


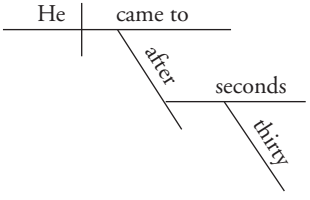
3.

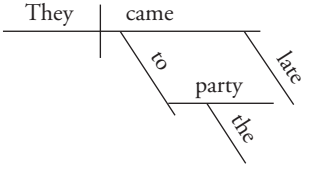


4. 

5. 

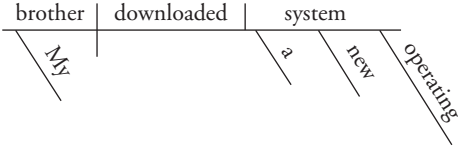
6. 

7. 

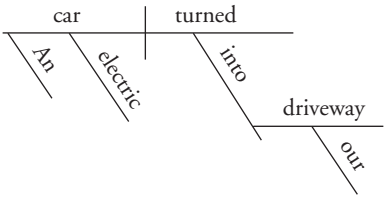
8. 

Exercise 8, page 47

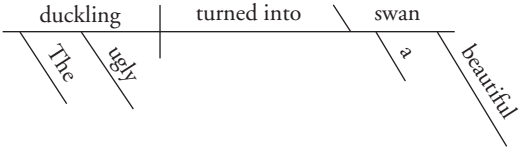
1. My brother | downloaded | a new operating system. (VII)
   NP_1 subj — tr vb pred vb — NP_2 dir obj



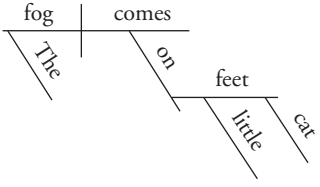
2. An electric car | turned | into our driveway. (VI)
   NP subj | int vb pred vb | prep phr opt ADV



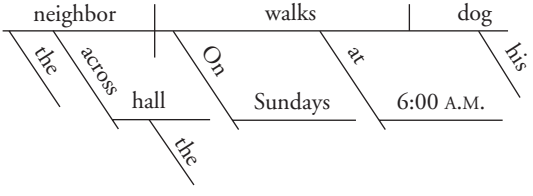
3. The ugly duckling | turned into | a beautiful swan. (V)
   NP_1 subj | lnk vb pred vb | NP_1 subj comp



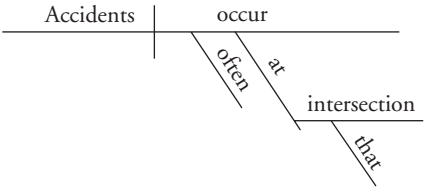
4. The fog | comes | on little cat feet. (VI)
   NP subj | int vb pred vb | prep phr opt ADV



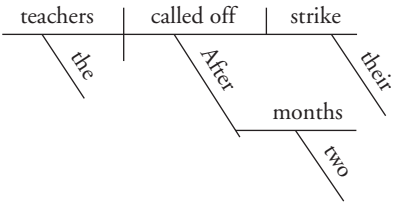
5. On Sundays | the neighbor across the hall | walks | his dog | at 6:00 a.m. (VII)
   prep phr opt ADV | NP_1 subj | tr vb pred vb | NP_2 dir obj | prep phr opt ADV



6. Accidents | often | occur | at that intersection. (VI)
   NP subj | adv opt ADV | int vb pred vb | prep phr opt ADV

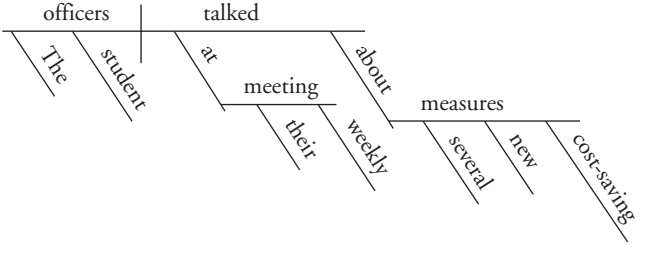


7. After two months | the teachers | called off | their strike. (VII)
   prep phr opt ADV | NP_1 subj | tr vb pred vb | NP_2 dir obj



8. The student officers | talked | at their weekly meeting |
   NP subj | int vb pred vb | prep phr opt ADV

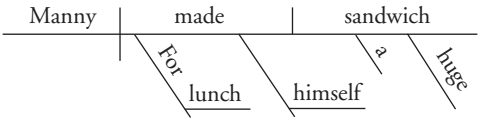
   about several new cost-saving measures. (VI)
   prep phr opt ADV



Exercise 9, page 49

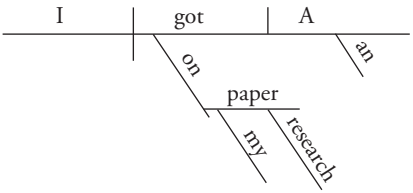
1. For lunch | Manny | made | himself | a huge sandwich. (VIII)

prep phr opt ADV | NP1 subj | tr vb pred vb | pro ind obj (NP_2) | NP3 dir obj



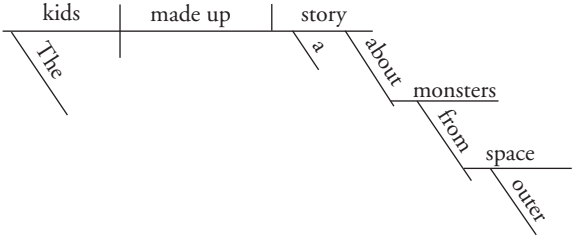
2. I | got | an A | on my research paper. (VII)

pro subj (NP_1) | tr vb pred vb | NP_2 dir obj | prep phr opt ADV



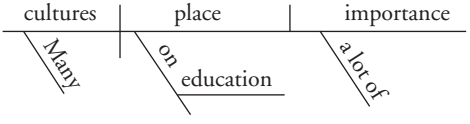
3. The kids | made up | a story about monsters from outer space. (VII)

NP_1 subj | tr vb pred vb | NP_2 dir obj



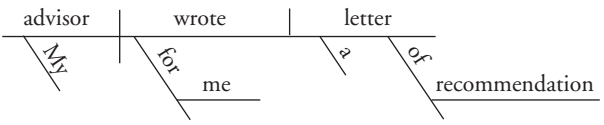
4. Many cultures | place | a lot of importance | on education. (VII)

NP_1 subj | tr vb pred vb | NP_2 dir obj | prep phr ADV



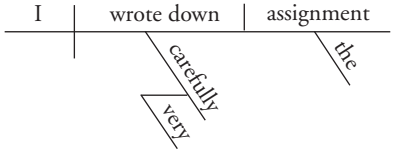
5. My advisor | wrote | a letter of recommendation | for me. (VIII)

NP_1	tr vb	NP_2	prep phr
subj	pred vb	dir obj	ind obj
			NP_3



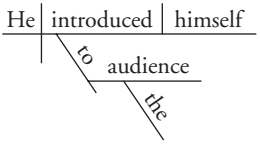
6. I | wrote down | the assignment | very carefully. (VII)

pro	tr vb	NP_2	adv phr
subj	pred vb	dir obj	opt ADV
(NP_1)			



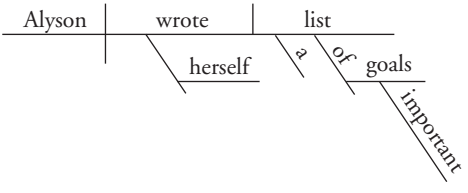
7. He | introduced | himself | to the audience. (VII)

pro	tr vb	pro	prep phr
subj	pred vb	dir obj	opt ADV
NP_1		NP_2	



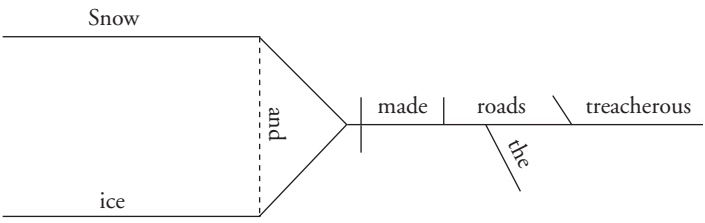
8. Alyson | wrote | herself | a list of important goals. (VIII)

NP_1	tr vb	pro	NP_3
subj	pred vb	indir obj	direct obj
		NP_2	

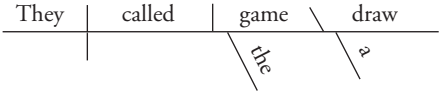


Exercise 10, page 52

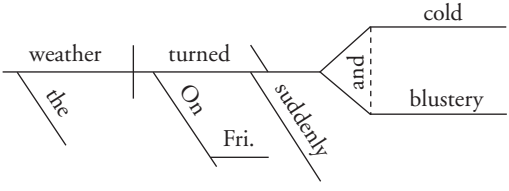
1. Snow and ice | made | the roads | treacherous. (IX)
   NP_1 | tr vb | NP_2 | adj
   compound subj | pred vb | dir obj | obj comp



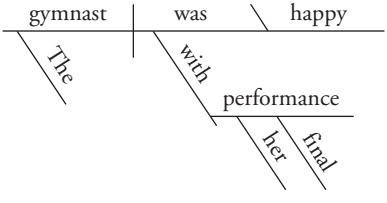
2. They | called | the game | a draw. (X)
   pro subj (NP_1) | tr vb pred vb | NP_2 dir obj | NP_2 obj comp



3. On Friday | the weather | suddenly | turned | cold and blustery. (IV)
   prep phr opt ADV | NP subj | adv opt ADV | lnk vb pred vb | compound adj subj comp

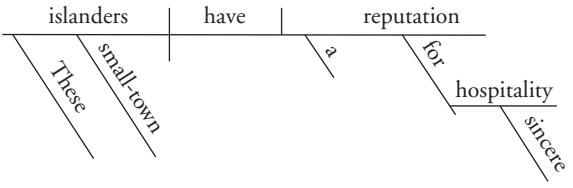


4. The gymnast | was | happy | with her final performance. (II)
   pro subj (NP_1) | be pred vb | Adj subj comp | prep phr opt ADV



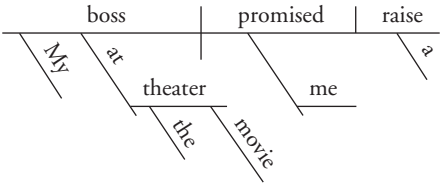
5. These small-town islanders | have | a reputation for sincere hospitality. (VII)

NP$_1$ subj | tr vb pred vb | NP$_2$ dir obj



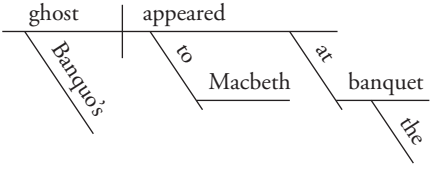
6. My boss at the movie theater | promised | me | a raise. (VIII)

NP$_1$ subj | tr vb pred vb | pro ind obj (NP$_2$) | NP$_3$ dir obj



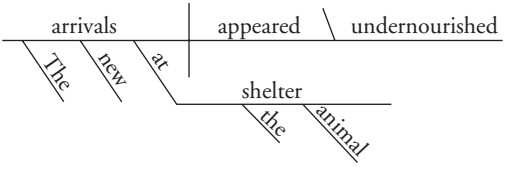
7. Banquo's ghost | appeared | to Macbeth | at the banquet. (VI)

NP subj | int vb pred vb | prep phr opt ADV | prep phr opt ADV



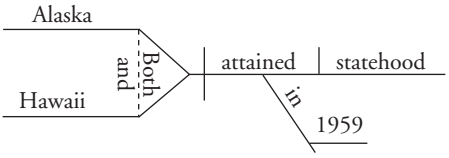
8. The new arrivals at the animal shelter | appeared | undernourished. (IV)

NP subj | Ink vb pred vb | adj sub comp



9. Both Alaska and Hawaii | attained | statehood | in 1959. (VII)

NP$_1$ subj | tr vb pred vb | NP$_2$ dir obj | prep phr opt ADV

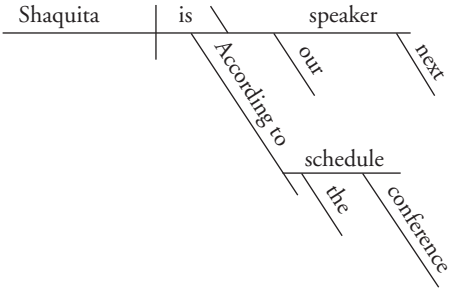


10. According to the conference schedule, | Shaquita | is |

prep phr opt ADV | NP$_1$ subj | be pred vb

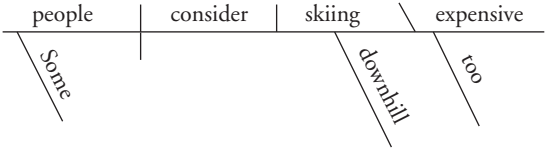
our next speaker. (III)

NP$_1$ subj comp



11. Some people | consider | downhill skiing | too expensive. (IX)

NP$_1$ subj | tr vb pred vb | NP$_2$ dir obj | adj phr obj comp

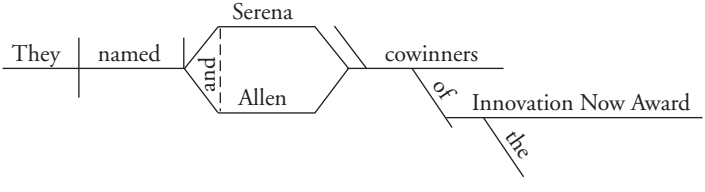


12. They | named | Serena and Allen |

pro subj (NP$_1$) | tr vb pred vb | compound NP$_2$ dir obj

cowinners of the Innovation Now Award. (X)

NP$_2$ obj comp



CHAPTER 4

Exercise 11, page 67

1.	have	has	had	having	had
2.	do	does	did	doing	done
3.	say	says	said	saying	said
4.	make	makes	made	making	made
5.	go	goes	went	going	gone
6.	take	takes	took	taking	taken
7.	come	comes	came	coming	come
8.	see	sees	saw	seeing	seen
9.	get	gets	got	getting	got, gotten
10.	move	moves	moved	moving	moved
11.	prove	proves	proved	proving	proved, proven
12.	put	puts	put	putting	put
13.	think	thinks	thought	thinking	thought
14.	beat	beats	beat	beating	beat, beaten
15.	meet	meets	met	meeting	met

Exercise 12, page 73

A.

1. has worked
2. will be playing
3. was being
4. is having
5. should have had
6. had had
7. could have been
8. may have been trying

B.

1. past + be + -ing + study
2. pres + have + -en + find
3. past + meet
4. pres + have + -en + be + -ing + skip
5. past + shall + vote
6. pres + be
7. pres + will + be + -ing + graduate
8. past + shall + have + -en + study

CHAPTER 5

Exercise 13, page 89

1. The John F. Kennedy Library was designed by I. M. Pei.
2. Several important news stories have been published by the campus paper this semester.
3. A run-off election will be held in two weeks.
4. The torch is being carried by previous Olympic athletes.
5. I am bothered by that noise.
6. The surveillance cameras were being monitored by the company's security guards.
7. Your computer files should be backed up on a regular schedule.
8. Power lines have been knocked down by heavy thunderstorms in three counties.

Exercise 14, page 91

1. The original Coca-Cola bottle was designed by the Root Glass Company in 1915.
2. Legislation governing the use of domestic drones is being passed by many states.
3. Three finalists have been chosen for the science award.
4. The staircase walls have been turned into an art museum by these colorful murals.
5. Roger Federer is often referred to as one of the greatest tennis players of all time.
6. Some of our most intricate fugues were composed by Bach.

Exercise 15, page 92

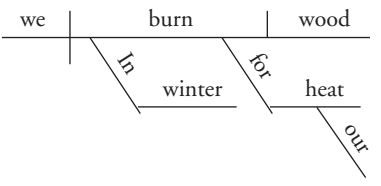
1. The National Weather Service issued the storm warning. (VII)
2. Someone posts new guidelines each quarter. (VII)
3. The managing editor had notified the new reporters about the possible scandal. (VII)
4. The judges have chosen three finalists for the science award. (VII)
5. Someone manufactured dental floss for the first time in 1882. (VII)
6. Global warming is adversely affecting some regions of the world. (VII)
7. The critics called the play a smashing success. (X)
8. Someone has rendered the poison harmless. (IX)

Exercise 16, page 98

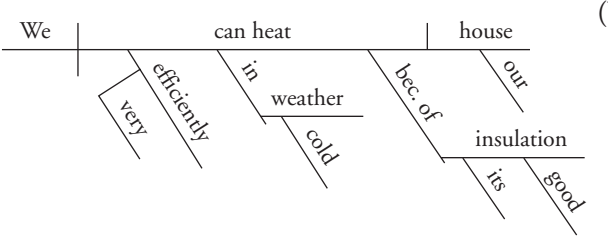
1. expletive (VI)
2. adverb (I)
3. expletive (I)
4. expletive (I)
5. adverb (I)
6. adverb (VI)
7. expletive (I)
8. adverb (VI)

CHAPTER 6

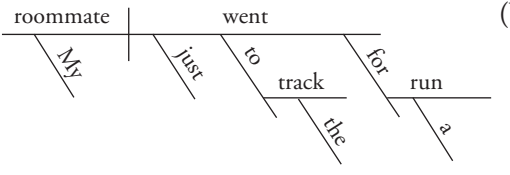
Exercise 17, page 113

1. 

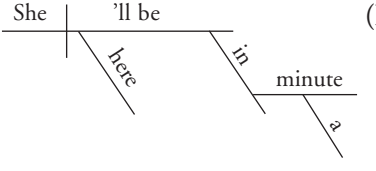
(VII)

2. 

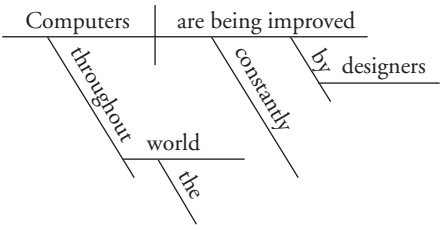
(VII)

3. 

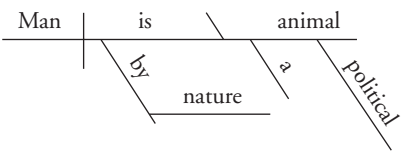
(VI)

4. 

(I)

5. 

(VII-passive)

6. 

(III)

Exercise 18, page 114

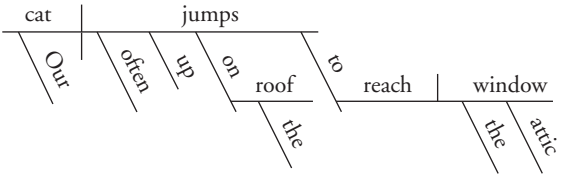
1. I'm going to wax the car parked in the garage.
   I'm going into the garage to wax the car.
2. We watched the fireworks from the beach.
   We watched the fireworks being set off on the beach.
3. Natasha tripped her teammate who was holding the bat.
   Natasha stuck the bat out and tripped her teammate.
4. Susan washed the stones she found in the river.
   Susan went to the river to wash the stones she found.

Exercise 19, page 116

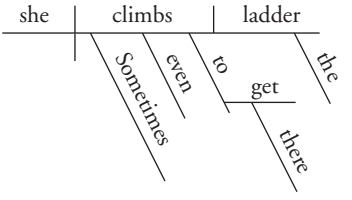
1. Pete is working nights (N) this week (NP). (VI)
2. I was awake the whole night (NP). (II)
3. I'll see you soon (adv). (VII)
4. This morning (NP) Pam threw away the leftover spaghetti. (VII)
5. George will do dishes next time (NP). (VII)
6. I love vacations. (VII)
7. Bill works weekends (N). (VI)
8. At the first sign of rain (prep phr) we packed up. (VI)

Exercise 20, page 120

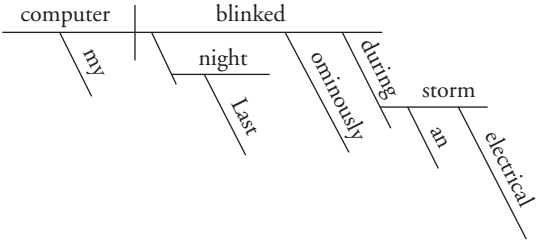
1. Our cat <u>often</u> jumps <u>up</u> <u>on the roof</u> <u>to reach the attic window</u>. (main clause: VI; infinitive: VII)



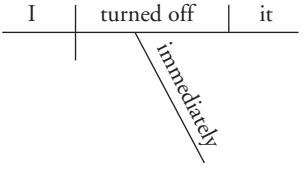
2. <u>Sometimes</u> she <u>even</u> climbs the ladder <u>to get</u> there. (main clause: VII; infinitive: VI)



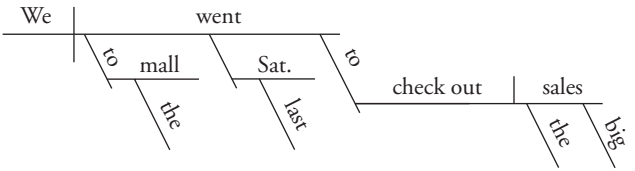
3. <u>Last night</u> my computer blinked <u>ominously</u> <u>during an electrical storm</u>. (VI)



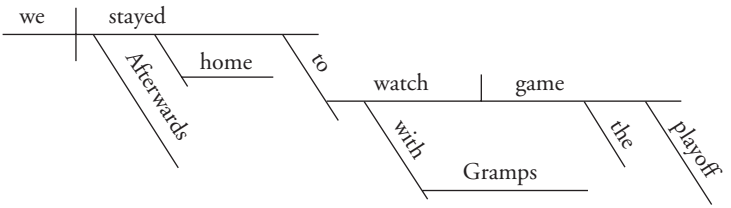
4. I <u>immediately</u> turned it off. (VII)



5. We went <u>to the mall</u> <u>last Saturday</u> <u>to check out the big sales</u>. (main clause: VI; infinitive: VII)

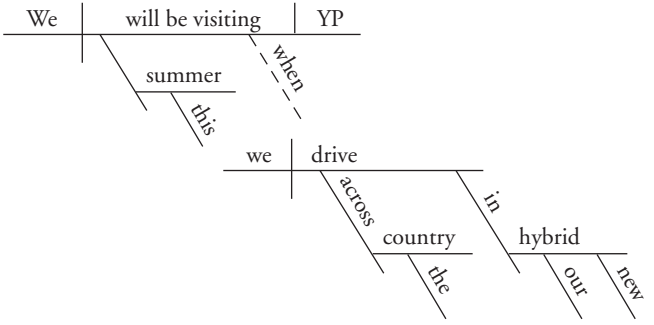


6. <u>Afterwards</u> we stayed <u>home</u> <u>to watch the playoff game</u> with Gramps. (main clause: VI; infinitive: VII)

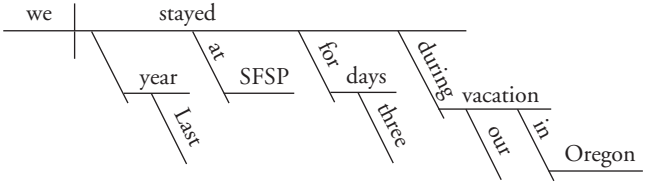


Exercise 21, page 123

1.



2.



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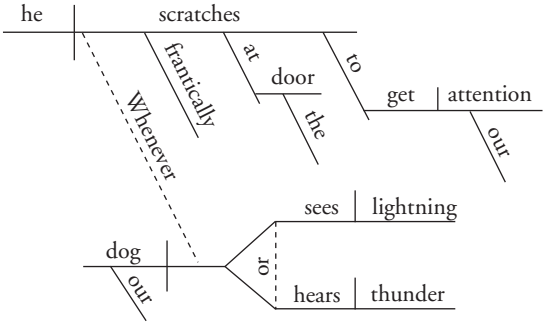
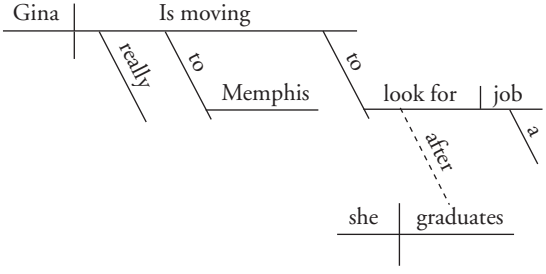
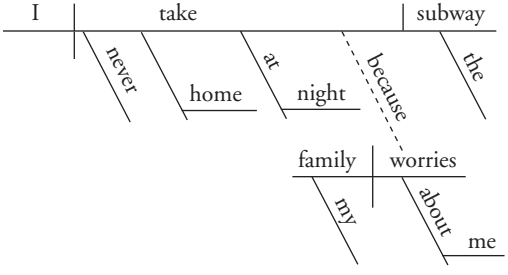


4.



(Note: The adverbial clause could also be interpreted as a modifier of the main verb.)

5.



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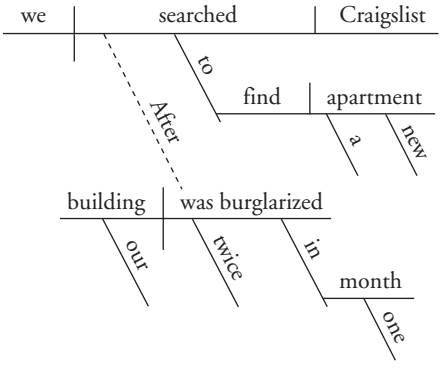


CHAPTER 7

Exercise 22, page 134

A.

1. Some movie reviewers
   (D) (n) (H)
2. a riveting, ambitious example
   (D) (part) (adj) (H)
3. The film's central premise
   (D) (D) (adj) (H)
4. a worldwide social revolution
   (D) (adj) (adj) (H)
5. two middle-class college boys
   (D) (adj) (n) (n) (H)
6. a brilliant sequence
   (D) (adj) (H)
7. his Facebook cofounders
   (D) (n) (H)
8. a wild party
   (D) (adj) (H)
9. the exclusive college clubs
   (D) (adj) (n) (H)
10. a derisive contrast
    (D) (adj) (H)
11. their computers
    (D) (H)
12. the beautiful young things
    (D) (adj) (adj) (H)
13. a future entrepreneur and billionaire
    (D) (adj) (H) (H)
14. the born-to-rule kids
    (D) (part ph) (H)

B.

1. The department's personnel committee
   (D) (n) (H)

   the main office this morning
   (D) (adj) (H) (D) (H)
2. Our whole family the new Sunday brunch menu the cafeteria
   (D) (adj) (H) (D) (adj) (n) (n) (H) (D) (H)
3. Serena's daughter an expensive-looking copper-colored bracelet
   (D) (H) (D) (adj) (part) (n) (part) (H)

   the subway station
   (D) (n) (H)

4. The bicycle-safety commission the new regulations
   (D) (n) (n) (H) (D) (adj) (H)

   their regular meeting this afternoon
   (D) (adj) (H) (D) (H)
5. Her lovely, gracious manner the start
   (D) (adj) (adj) (H) (D) (H)
6. The rising interest rates a serious concern
   (D) (part) (n) (H) (D) (adj) (H)

   every cost conscious citizen
   (D) (n) (adj) (H)

Exercise 23, page 137

1. *With The Dragon Tattoo*, in the series
2. in the middle of the lake
3. after the game (*at Gustav's house* could modify either *party* or *game*)
4. of computer viruses
5. from within
6. for my science course, from Stanford
7. (*of any size* could modify either *loans* or *businesses*)
8. with the weakest qualifications, about the selection process

Exercise 24, page 143

1. who traveled overland . . . mid-1800s; modifies *pioneers; who* = subj; VI
2. that the pioneers traveled; modifies *routes; that* = dir obj; VII
3. which appeared . . . days; modifies *Chimney Rock; which* = subj; VI
4. who braved . . . foot; modifies *families; who* = subj; VII
5. that those . . . wagon wheels . . . prairie; modifies *ruts; that* = dir obj; VII
6. which . . . journey: modifies *Cont. Divide; which* = subj; III
7. which led to . . . GSL: modifies *Mormon Trail; which* = subj; VI
   where the followers . . . home; modifies *GSL; where* = ADV; VII
8. who had been promised . . . Oregon; modifies *farmers . . . families*: *who* = subj; VIII (pass)
9. when two golden spikes . . . railway; modifies *1869; when* = ADV; VII (pass)
10. which became obsolete . . . telegraph; modifies *Pony Ex; which* = subj (IV)

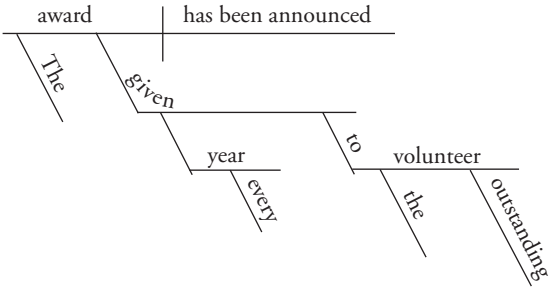
Exercise 25, page 146

Here are some possibilities; you will think of others.

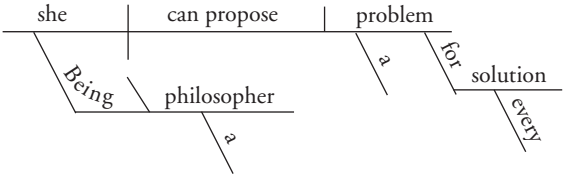
1. Bill owns that expensive sports car standing in the driveway. (Note that the indefinite *an* becomes definite with *that*.)
2. I am babysitting for the baby sleeping upstairs in the crib.
3. Some of the fans lining up at the ticket office will probably be disappointed.
4. The students searching the Internet want to find material for their research projects.
5. The defense could not stop the fullback charging through the line.
6. The teachers walking the picket line have been on strike for eight days.

Exercise 26, page 149

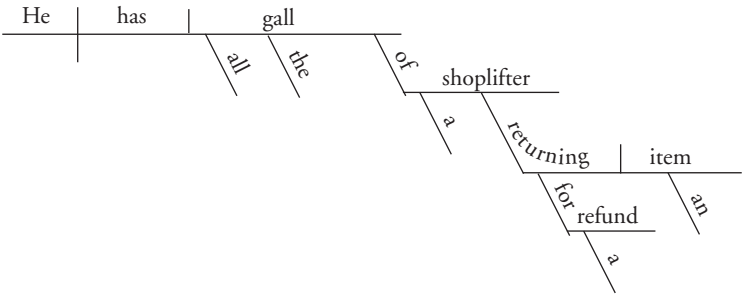
1. The award given every year to the outstanding volunteer has
   (VIII passive)
   been announced.



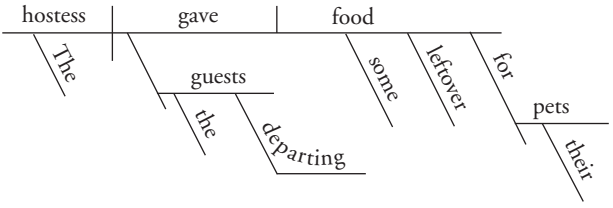
2. Being a philosopher, she can propose a problem for every solution.
   (III)



3. He has all the gall of a shoplifter <u>returning an item for a refund</u>.
(VII)

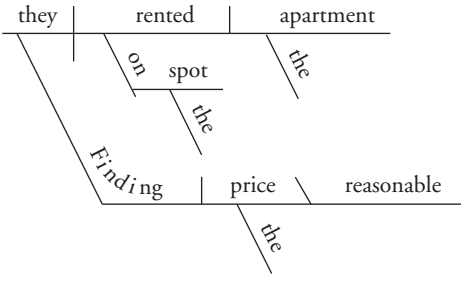


4. The hostess gave the <u>departing</u> guests some leftover food for their pets.
(VI)

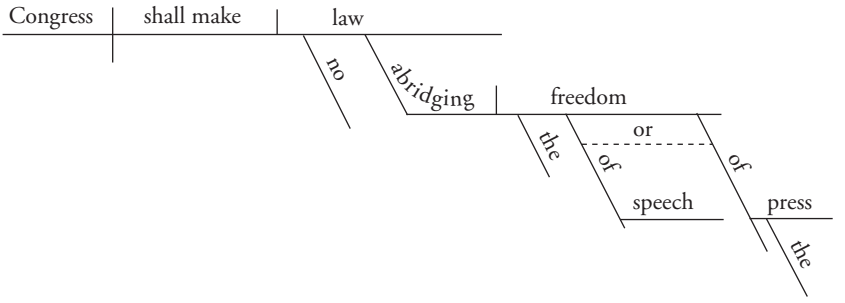


(The prepostional phrase could also be interpreted as adverbial.)

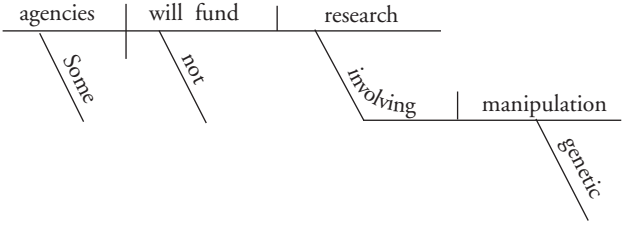
5. <u>Finding the price reasonable</u>, they rented the apartment on the spot.
(IX)



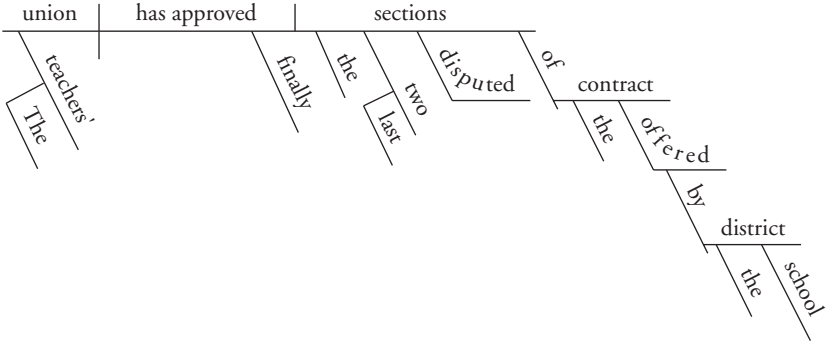
6. Congress shall make no law <u>abridging the freedom of speech or</u> (VII)
<u>of the press</u>.



7. Some agencies will not fund research <u>involving genetic manipulation</u>. (VII)



8. The teachers' union has finally approved the last two <u>disputed</u> (VII passive)
sections of the contract <u>offered by the school district</u>. (VII passive)



Exercise 27, page 151

Here are some possibilities; you will probably think of others.

1. Because the house needed considerable repair, my parents were able to buy it for little money.
2. Having misunderstood the assignment, I got a low grade on my paper.
3. The archeologists could not decipher the inscription, which was covered with the grime of centuries.
4. The bus left without the woman who was still searching for change in her purse.
5. The patient spent four hours on the operating table while doctors performed a double bypass on her (or his) severely blocked arteries.
6. Once considered only an average player, Chris has greatly improved his game in the last three months.
7. The dean of men surprised several members of the football team as they were breaking in through the window of the girls' dormitory.
8. Seen from miles away, the mountain might be mistaken for a cloud.

Exercise 28, page 154

1. Johannes Gutenberg, who had . . . goldsmith, developed . . . ; that changed the world of printing—*restrictive*, no comma
2. using movable metal type—*restrictive*, no commas
3. Movable type, often regarded . . . millennium, changed . . . ; [that] people read books—*restrictive*, no comma
4. a communal event, where one person . . . people.
5. printed before 1501—*restrictive*, no commas; is called an incunabulum, which literally means "swaddling clothes."
6. that transfers . . . printed—*restrictive*, no comma; on which it is printed—*restrictive*, no comma
7. that bypass . . . plates—*restrictive*, no comma
8. Text messaging, which is called . . . Asia, has become . . .
9. SMS is hugely popular in India, where companies provide . . .
10. that made . . . papers—*restrictive*, no comma

Exercise 29, page 158

1. in which players . . . target (relative clause)
2. which originated . . . Netherlands (relative clause); of bowling and shuffleboard (prep phrase); of billiards and chess (prep phrase)
3. that is 42 . . . wide (relative clause); of four players to a side (prep phrase); to a side (prep phrase)
4. that is . . . away (relative clause)
5. called Blue Hone (participial phrase); which is . . . resiliency (relative clause)
6. of the wrist (prep phrase); imparting . . . named (participial phrase); for which . . . named (relative clause)
7. on a team (prep phrase); to knock . . . bounds (infinitive phrase)
8. of curling equipment (prep phrase); used by players . . . stone (participial phrase); of a teammate's stone (prep phrase)
9. whose stones . . . target (relative clause); of the target (prep phrase); that is closer (relative clause)
10. where there are . . . circuit (relative clause); who play . . . circuit (relative clause)

CHAPTER 8

Exercise 30, page 168

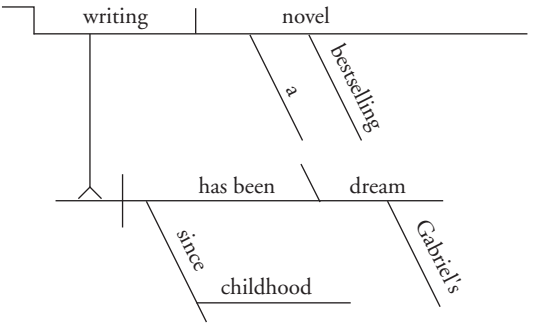
1. songs by various musicians recorded on an audio cassette
2. a one-of-a-kind creation
3. its cover and labels
4. An artifact from the 1990s
5. the media management application for computers
6. *Supergirl Mixtapes*

Exercise 31, page 172

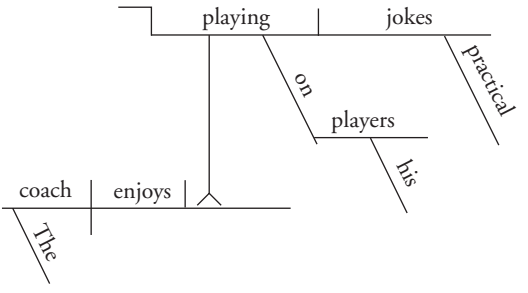
A.
1. Writing a bestselling novel—VII, subject; main clause: III
2. playing practical jokes on his players—VII, direct object; main clause: VII
3. telling a few jokes—VII, object of preposition; main clause: VI
4. staying awake in my eight o'clock class—IV, subject complement; main clause: III

5. Leaving the scene of an accident—VII, subject; main clause: III
6. seeing the suspect near the entrance of the bank—VII, direct object; main clause: VII
7. going to college—VI, object of preposition; main clause: VI
8. Thinking a problem through—VII, subject; main clause: VII

1.



2.



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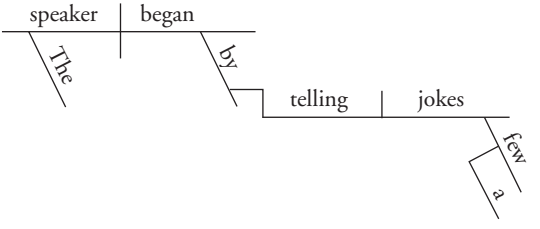

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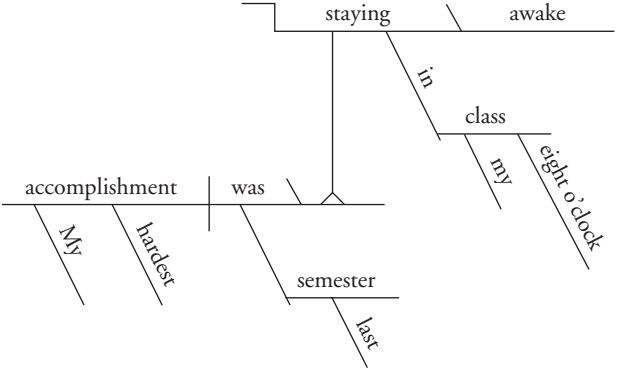
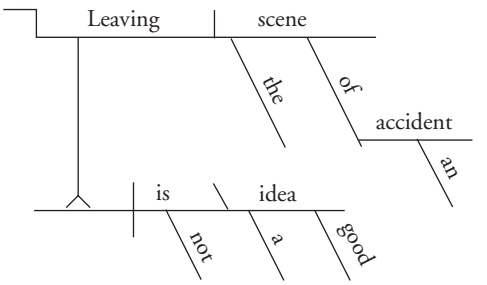
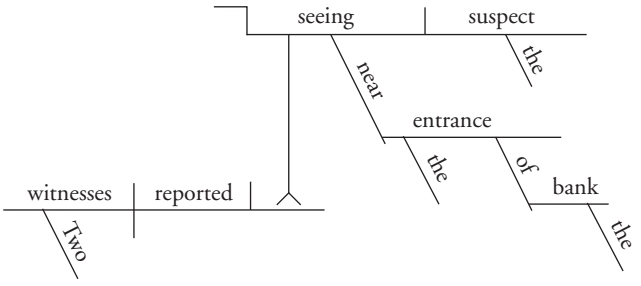


5.



6.



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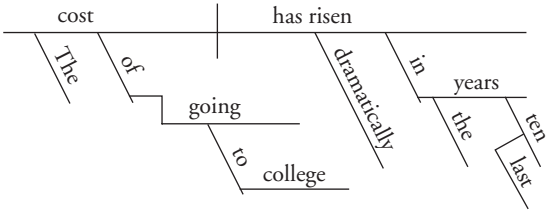
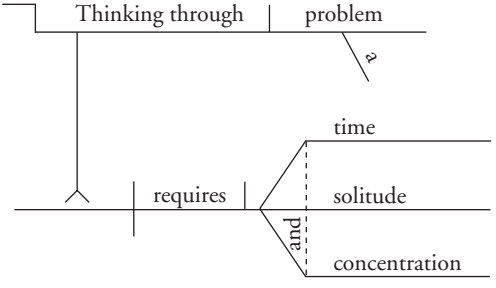


8.



Exercise 32, page 174

Here are some possibilities; you may come up with others.

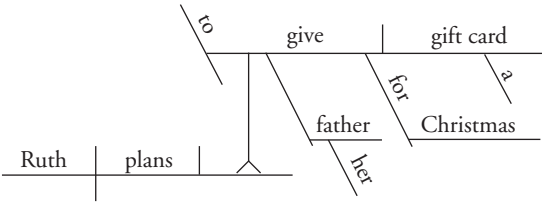
1. After we had finished the decorations, the ballroom looked beautiful.
2. You will reduce your revising time by following a few helpful pointers.
3. In making a career decision, you will find your counselor a big help.

4. By agreeing to these terms and conditions, you give up any right to make claims against the corporation.
5. Our backpacks got really heavy after we hiked up that steep mountain trail.

Exercise 33, page 176

1. to give . . . Christmas—VIII, direct obj
2. to beg for mercy—VI, subj comp
3. To walk . . . night—VI, subj
4. to become president—V, direct obj
5. to never take . . . lunch—VII, appositive
6. to distract . . . nest—VII, direct obj
7. to shock . . . views—VII, direct obj
8. To know him—VII, subj; to love him—VII, subj comp

1.



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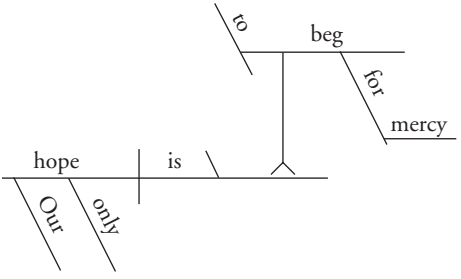

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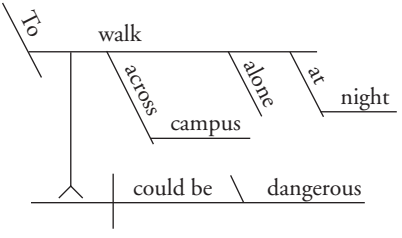

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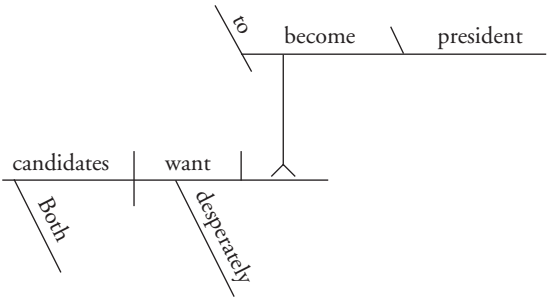
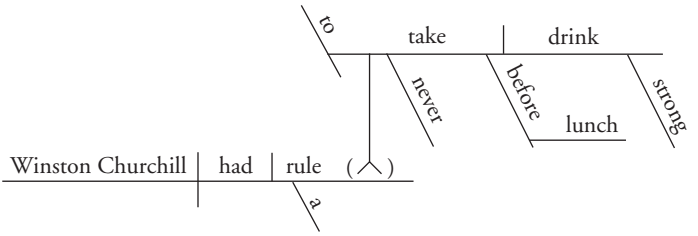
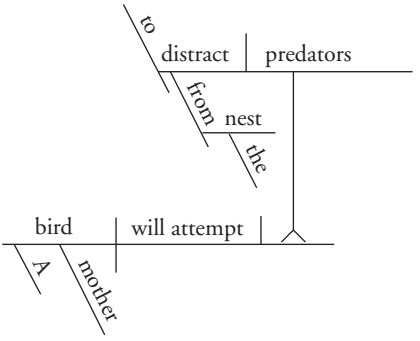

to
become
president
candidates
want
Both
desperately

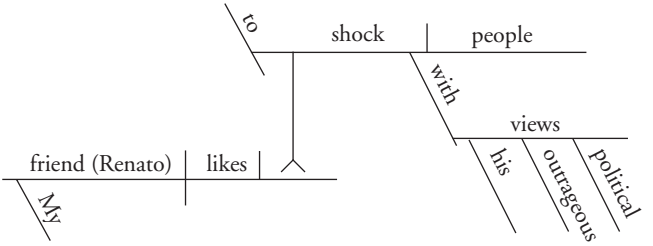
5.


to
take
drink
never
before
lunch
strong
Winston Churchill
had
rule
( )
a

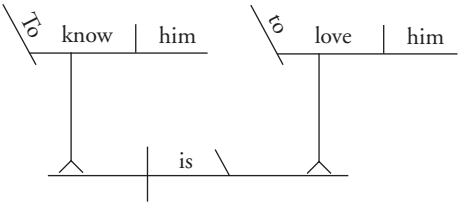
6.


to
distract
predators
from
nest
the
bird
will attempt
A
mother

7.


to
shock
people
with
views
his
outrageous
political
friend (Renato)
likes
My

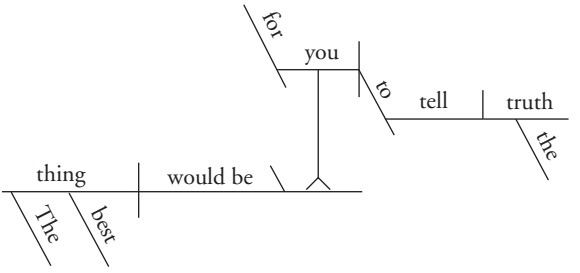
8.


To
know
him
to
love
him
is

Exercise 34, page 179

1. <u>for you to tell the truth</u>, infinitive (subj comp)
2. <u>remaining silent</u>, gerund (obj of prep)
3. <u>to ignore . . . order</u>, infinitive (appositive)
4. <u>Raising . . . profile</u>, gerund (subj)
5. <u>to write . . . assignment</u>, infinitive (direct obj)
6. <u>your proofreading . . . me</u>, gerund (direct obj)
7. <u>to watch . . . morning</u>, infinitive (direct obj)
8. <u>The baby's crying</u>, gerund (subj)

1.



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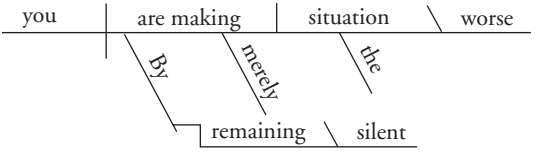

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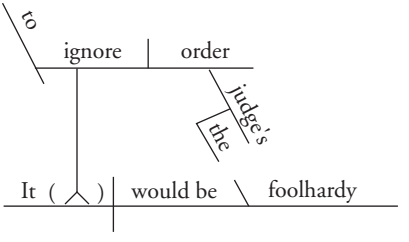

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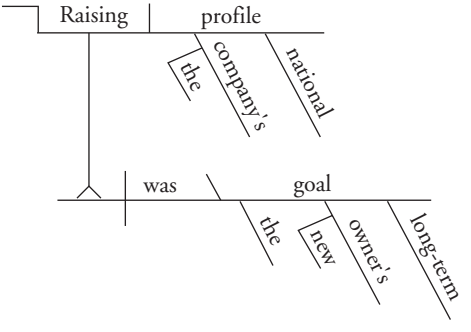

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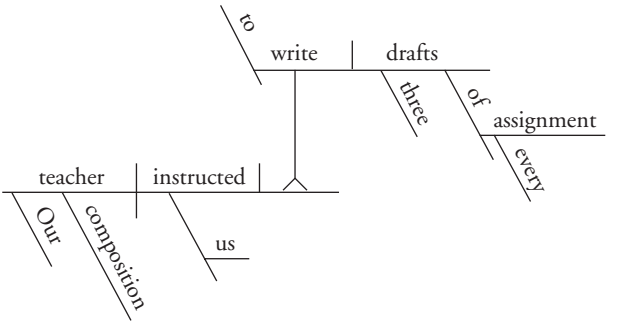

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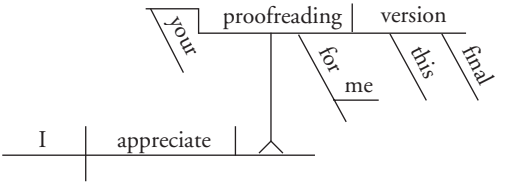

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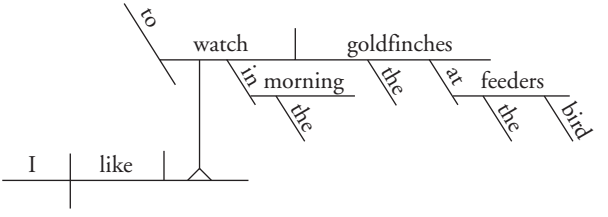

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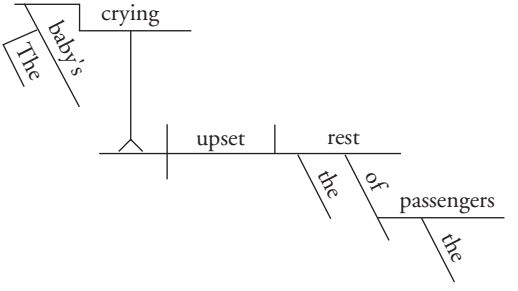


Exercise 35, page 181

Here are some possibilities; you will undoubtedly think of others.

1. You should know <u>that this flight has been cancelled</u>. (dir obj)
2. <u>That the airlines overbook their flights</u> makes everyone angry. (subj)
3. My parents realize <u>that I can't call them every day</u>. (dir obj)
4. <u>That my flight will be late</u> has not occurred to them. (subj)

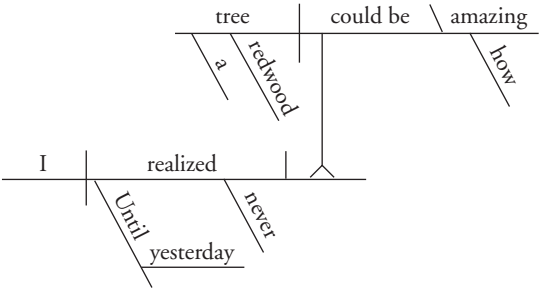
5. The truth is that they never asked me about my travel plans. (subj comp)
6. The fact that I might keep them waiting disturbs me. (appositive)

Exercise 36, page 184

1. Main clause: VII; nominal *where* clause (dir obj): VII
2. Main clause: VII; adverbial *when* clause: VII
3. Main clause: IV; adverbial *when* clause: VI
4. Main clause: III; nominal *when* clause (subj): VI
5. Main clause: VI; adverbial *where* clause: VI
6. Main clause: VIII; adverbial *when* clause: VII; nominal *where* clause (dir obj): VII
7. Main clause: VII; adverbial *when* clause: VII; nominal *where* clause (dir obj): VI
8. Main clause: VII; nominal *where* clause (dir obj): VII (passive)
9. Main clause: VII; adverbial *when* clause: III
10. Main clause: VII; nominal *where* clause (dir obj): I; adverbial *when* clause: VI

Exercise 37, page 185

1. how amazing a redwood tree could be (dir obj)
2. that it was too short (subj comp)
3. What Carlos said about his cousin (subj)
4. why people fear intimacy (obj of prep)
5. that they could have a dog (dir obj)
6. Who invented calculus (subj)
7. which twin was Elaine (dir obj)
8. if we could come for the weekend (dir obj)
9. he would explain his explanation (dir obj)
10. that they should replay the point (appositive)

1. 

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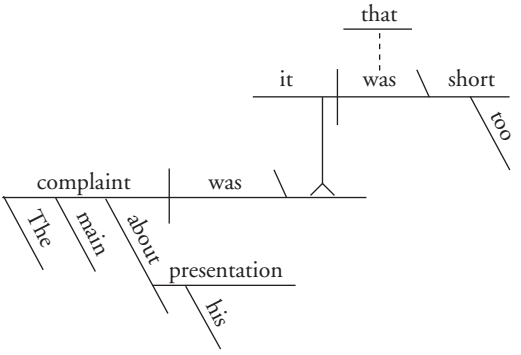
that
it
was
short
too
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was
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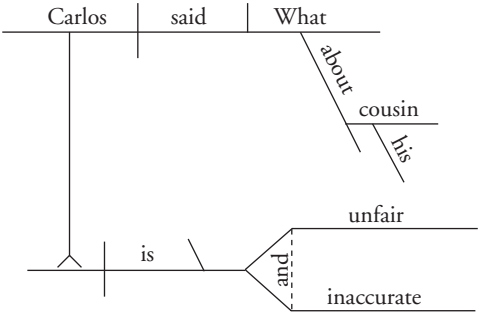
about
presentation
his

3.


Carlos
said
What
about
cousin
his
unfair
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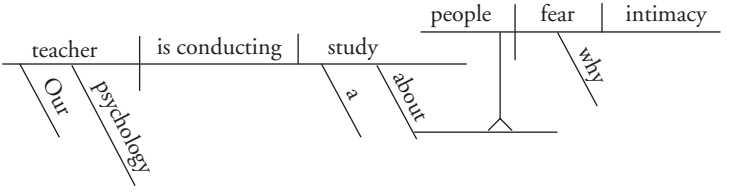
and
inaccurate

4.


people
fear
intimacy
why
teacher
is conducting
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Our
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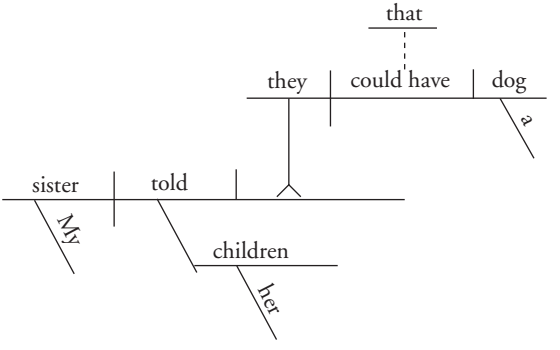
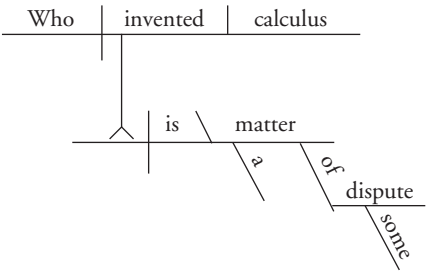
a
about

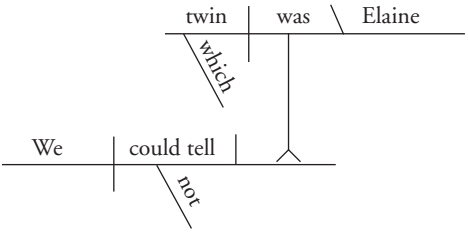
5.


that
they
could have
dog
a
sister
told
My
children
her

6.


Who
invented
calculus
is
matter
a
of
dispute
some

7.


twin
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Elaine
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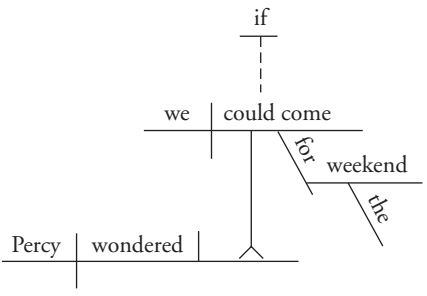
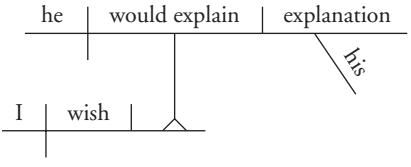

if
we
could come
for
weekend
the
Percy
wondered

9.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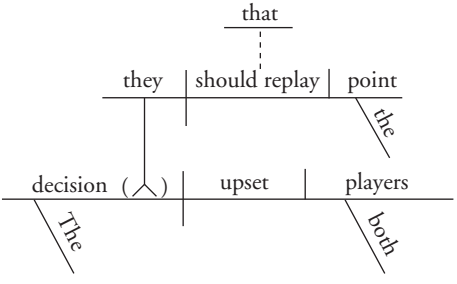
that
they
should replay
point
the
decision
( )
upset
players
The
both

Exercise 38, page 185

1. (In 1874), (in London), (today)—adv
   [for . . . game], [of . . . game], [that was . . . today] [of . . . today]—adj
   what we play today—nom cl, o. p.
2. how graphite . . . tennis—nom cl, d. o.; [of tennis]—adj.
3. Multiplying . . . serve—gerund ph, subj; [of . . . serve], [that many . . . enjoy]—adj.
4. [Introduced in 1970], [of tennis]—adj.; (in 1970), (by . . . attractive)—adv.;
   making the matches . . . attractive—gerund ph, o. p.
5. (In . . . final), (in . . . won)—adv.; [which . . . won]—adj.;
   to convert . . . won—infinitive ph, d.o.
6. (Unless . . . injured), (because . . . losing)—adv.;
   to beat her—infinitive ph, delayed subj.
7. to win . . . retires—infinitive ph, subj comp;
   (before . . . retires)—adv.
8. (Two years) (after . . . baby)—adv.; getting . . . baby—gerund ph, o. p.
9. (Instead . . . shot) (when . . . lob)—adv.; using . . . shot—gerund ph, o. p.; to hit . . . lob—infinitive ph, d.o.
10. (Although . . . chemistry) (in . . . results)—adv.; [who . . tennis], [in . . . tennis]—adj.; that . . . chemistry—nom cl, d. o., that common . . . results—nom cl, appositive

CHAPTER 9

Exercise 39, page 195

1. Amazingly
2. (none)
3. Well
4. (none)
5. Strangely
6. (none)
7. Without a doubt
8. no doubt
9. (none)
10. my friend

Exercise 40, page 197

1. (no commas)
2. us, although
3. over, we
4. coffee, since (optional)
5. rent, even
6. (no commas)
7. apartment, even (optional)
8. heat, get

Exercise 41, page 199

A.
1. When you are late for work, the subway is better than the bus.
2. If bread is kept too long in hot weather, mold will grow on it.
3. While we were driving to the game on Saturday, an accident tied up traffic for over an hour.

B.
1. I picked up a Midwestern accent while *I was* living in Omaha.
2. My accent is not as noticeable as Carlo's *accent is* [noticeable].
3. Holmes hit Ali harder than Norton *hit Ali* (or *Holmes hit Norton*).
4. If *it is* necessary, strain the juice before adding the sugar.
5. While *I was* waiting . . .
6. If *your paper is* handed in late . . .
7. Love goes toward love, as schoolboys *go* from their books. But love *goes* from love, *as schoolboys go* toward school with heavy looks.
8. The weather in Little Rock is not as humid *as it is in* New Orleans.

Exercise 42, page 202

1. our tents behind us (prep. phrase); the stars above (prep. phrase); the river sliding by, brackish and warm (part)
2. their boards gliding . . . walls (part); their wheels grinding the concrete (part)
3. *Sharknado* its trailer having . . . viewers (part)
4. their fingers on their keyboards throughout its entirety (prep. phr)
5. the streets . . . light (NP); the planet . . . edges (part); the sky . . . infinity (NP)
6. his bunched shirt . . . blades (prep ph); his toes . . . floor (part); the aunt's arms . . . shoulders (prep. phrase)

Exercise 43, page 205

1. Cleaning out my inbox this morning wasn't very much fun.
2. It surprised me that Otis didn't want to stay for the second half of the game.
3. The president criticized Congress rather severely in his press conference; some observers considered his criticism quite inappropriate.

4. Contrary to the prediction of the weather service, the first snowstorm of the season in Denver was both early and severe.
5. It's wonderful that Martha and her husband, Jack, are having champagne to celebrate their 64th wedding anniversary.

CHAPTER 10

Exercise 44, page 215

There's more than one possibility in each case.

1. The rain pelted our tent and soaked the backpacks we had left outside.
2. The experimental group watched a continuous program. The control groups in the study watched no television, or they watched commercials.
3. They do not want to take the train or fly across the country.
4. Either the superintendent or the members of the school board make the final decision.
5. Either the recipe was printed wrong, or you misread it.
6. I was unhappy with what he said and how he said it.
7. The coach announced an extra hour of drill on Saturday and no practice on Sunday.
8. My history class, as well as both English classes, requires . . .
9. His aunt made him promise that he would send her his documentary and apply to film school.
10. For the picnic we brought lemonade and baskets of chicken.

Exercise 45, page 217

1. (no commas)
2. now, but
3. tires, shock absorbers, and brake linings
4. (no commas)
5. down, so
6. (no commas)

CHAPTER 11

Exercise 46, page 229

nov | a
re | nov | at | ion
in | nov | ate
nov | ice
nov | el | ist
nov = new

aud | it | or
aud | ience
in | aud | ible
aud | it | or | ium
aud | io
aud = hear

dur | able
en | dure
dur | ation
dur | ing
en | dur | ance
dur = hard

con | ceive
cap | able
sus | cept | ible
cap | ture
inter | cept
cap (cept) = take

Exercise 47, page 231

The following are possible answers:

1. rearranged (derivational prefix, inflectional suffix)
2. inauthenticity (derivational prefix and suffix)
3. recalculating (derivational prefix, inflectional suffix)
4. underestimates (derivational prefix, inflectional suffix)
5. uncivilly (derivational prefix and suffix)

Exercise 48, page 234

The following are possible answers:

1. a bank of clouds, a blood bank
2. scour the oven, scour the scene of the crime
3. a horizontal plane, a carpenter's plane
4. the editorial page, a knight's page
5. inanimate, induce
6. unselfish, unravel
7. a gathering, I am going tomorrow
8. hourly, happily
9. It wouldn't budge, the budge on the robe
10. mogul skiing, movie mogul
11. lean to the left, a lean budget
12. You're mean, What do you mean?

CHAPTER 12

Exercise 49, page 240

1. pleasure
2. regulation, regulator
3. health
4. seizure
5. derivation, derivative
6. retirement, retiree
7. formula, formation
8. revival

Exercise 50, page 241

1. friend's, friends'
2. horse's, horses'
3. sister's husband's, sisters' husbands'
4. son's, sons'

Exercise 51, page 242

1. Price's
2. Hedges'
3. James's
4. Massachusetts'
5. Linus's
6. neighbor's
7. neighbors'
8. Marcus's
9. students'
10. Confucius'

Exercise 52, page 251

friendly	friendlier	friendliest
helpful	more helpful	most helpful
wise	wiser	wisest
awful	more awful	most awful
mellow	mellower	mellowest
expensive	more expensive	most expensive
valid	more valid	most valid
able	abler (more able)	ablest (most able)

Exercise 53, page 255

1.	grief	grieve	grievous	grievously
2.	variation variance variety	vary	variable various	variably variously
3.	ability	enable	able	ably
4.	defense	defend	defensive	defensively
5.	economy	economize	economical economic	economically
6.	pleasure	please	pleasant	pleasantly
7.	type	typify	typical	typically
8.	prohibition	prohibit	prohibitive	prohibitively
9.	critic criticism	criticize	critical	critically
10.	validation validity	validate	valid	validly
11.	appreciation	appreciate	appreciative	appreciatively
12.	beauty	beautify	beautiful	beautifully
13.	acceptance	accept	acceptable	acceptably
14.	purity	purify	pure	purely
15.	continuation continuity	continue	continuous continual	continuously continually

(Note: You may think of other possibilities.)

CHAPTER 13

Exercise 54, page 263

1. my, enough, a
2. his, a, our
3. Every, this, a
4. more, the week's
5. less, last
6. either, no

Exercise 55, page 266

1. have been (having)
2. should have (eaten)
3. can't (look)
4. will be (helping)
5. has to (leave)
6. are (frustrating)
7. can (be)
8. should (continue)

Exercise 56, page 270

1. in, since
2. because of
3. in spite of
4. Prior to, in
5. According to, of, in
6. with (on = particle)
7. Except for, in, of, out of
8. Between, until

Exercise 57, page 276

1. and—coordinating conjunction; on—preposition; an—determiner; in—preposition
2. Four—determiner; from—preposition; for—preposition; for—coordinating conjunction; for—preposition
3. As—subordinating conjunction; the—determiner; after—preposition
4. be—auxiliary; by—preposition; but—coordinating conjunction
5. of—preposition; off—particle (part of verb); if—subordinating conjunction
6. will—auxiliary; with—preposition; while—subordinating conjunction
7. too—qualifier; two—determiner; to—preposition

CHAPTER 14

Exercise 58, page 283

1. They
2. We, him
3. She, it
4. them
5. them *or* them and him
6. him, it
7. us
8. He, them

Exercise 59, page 287

1. herself
2. themselves
3. itself
4. ourselves
5. himself
6. ourselves

Exercise 60, page 293

1. everything—indefinite; I—personal; one—indefinite
2. every—indefinite; any—indefinite; they—personal
3. Someone—indefinite; we—personal; who—interrogative; it—personal
4. All—indefinite; that—relative; I—personal; that—demonstrative
5. much—indefinite; they—personal; both—indefinite; more—indefinite; I—personal
6. I—personal; myself—intensive; whatever—indefinite relative; you—personal
7. enough—indefinite; me—personal
8. themselves—reflexive; one another's—reciprocal
9. most—indefinite; I—personal; myself—reflexive
10. whoever—indefinite relative; one—indefinite

CHAPTER 15

There is no one correct answer for any of the exercise items in this chapter. The answers given here are simply suggestions.

Exercise 61, page 306

1. The small band of rebels *resisted* the army patrol for several hours, then *surrendered* just before dawn. News reports . . . did not *specify* . . .
2. The majority leader *wields* a great deal of influence in the White House. He or she can easily *circumvent* . . .
3. Several economists are saying that they *anticipate* an upturn . . . Others, however, maintain that interest rates must *stabilize* if . . .
4. The night-shift workers . . . tried to *compel* them to *relinquish* . . .
5. The chairman . . . *denounced* the practice . . . He said that the new rules will *eliminate* . . . To some observers, such practices *signify* [or *constitute*] bribery. Several senators have promised to *formulate* . . .
6. It was not difficult to *recognize* . . . Although he *assumed* . . . , he could not *maintain* . . . .

Exercise 62, page 310

1. The community objected strongly when the school board canceled the afterschool drama program.
2. Now that emerging markets have opened their doors to certain aspects of capitalism, American companies are looking for ways to expand their markets and their product lines.
3. Analysts of the situation abroad agree that opportunities for investment there are growing.
4. In his biography of Nikola Tesla, W. Bernard Carlson examines closely why Tesla both succeeded and failed.
5. When Julie applied for a work-study job, she was surprised to learn that her parents would have to submit a detailed financial statement.
6. Tim worked long and hard before his new restaurant finally turned a profit.
7. Two important aims of education are to broaden one's view of life and to establish worthy goals.
8. Another important aim of education is to help students learn to think: to develop strategies for understanding and solving problems.

Exercise 63, page 312

1. Even though the famous Gateway Arch is in St. Louis, it is Kansas City that claims the title "Gateway to the West."
2. Many students have a hard time finding summer jobs because our spring semester doesn't end until the second week of June.
3. Thomas Jefferson acquired the Ozark Mountains for the United States when he negotiated the Louisiana Purchase with Napoleon in 1803.
4. Many attorneys are unable to offer advice to their clients concerning oil and gas leases because they are unacquainted with the relevant laws.
5. Driving late that night, we decided to turn around once the snow on the roadway covered the pavement markings.
6. Even though the human circulatory system is a marvel of efficiency, it is still subject to a wide variety of degenerative diseases.
7. Because carbohydrates are the body's prime source of energy, fad diets that severely restrict them are not only ineffective, they are often dangerous.
8. When the auto companies offered cash rebates last January, sales of new cars increased dramatically.

CHAPTER 16

Exercise 64, page 331

1. During the second two-year stretch of a president's term in office, he may find himself on the defensive, even with his own party; when—as frequently happens—his party loses a number of Senate and House seats in the midterm election, that second stretch can become even more defensive.
2. On November 27, 1985, Alfred Nobel signed his will, leaving a vast fortune for prizes in physics, chemistry, physiology or medicine, literature, and peace. Between 1901 and 2013, 876 Nobel Laureates were named. Of these only one person was awarded two unshared prizes. In 1954 Linus Pauling received the Nobel Prize in Chemistry, and in 1962 he received the Nobel Peace Prize.

Exercise 65, page 332

1. The cost of repairs to the nation's public transportation facilities—roads, bridges, and railroads—is an expenditure that cannot be delayed much longer if the system is to survive.
2. To many people, the mushroom is a lowly fungus with little food value; to others, it is a gourmet's delight.
3. Most people probably don't know that Alexander Graham Bell, the inventor of the telephone, succeeded his father-in-law as president of the National Geographic Society.
4. Many scientists believe that sightings of "cryptids"—including Big Foot, the Loch Ness monster, and Yeti, the Abominable Snowman—are simply mistakes, attributable to unfamiliarity with known animals, rather than to delusions.
5. Eugene Schiffelin, a New Yorker, decided to introduce all the birds mentioned in Shakespeare's works into America. In 1890—because of a single mention in *Henry IV*—he loosed 60 starlings into Central Park. Today millions of aggressive and smart and voracious starlings have blanketed the United States; in many places they blacken the sky.

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